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## "LOHENGRIN" GIVEN FINE PERFORMANCE

Opera "Restudied" for Metropolitan  
Production—Farrar as "Tosca"  
—Nielson as "Mimi"

Better performances have been given of Wagner's "Lohengrin" than that at the Metropolitan Opera House Saturday afternoon, but memories of casts including the de Reszkes, Melba, Eames, Plançon, Bispham and Schumann-Heink were not sufficient to prevent full enjoyment of what was in fact an unusually meritorious and interesting production. It was the first performance of German opera of the Metropolitan season, and the first of "Lohengrin" in that theater since December 18, 1907, when Mmes. Eames and Homer were heard in it, together with Messrs. Knoté, Goritz, Mühlmann and Blass. Alfred Hertz was the conductor Saturday, as on the previous occasion, and earned unstinted praise for the artistic character of the performance.

Under Mr. Hertz's direction, the opera had been "restudied," as the Germans say, with a view to attracting attention to the music drama as a whole rather than to individual interpretations. In this work a number of passages, including a male chorus in the first finale, the beautiful ensemble in the second and several minor ones in the third act, were restored to the score. The result, in which the admirable playing of the orchestra and the superb singing of the choruses played no small part, amply justified Mr. Hertz's labors, infusing fresh interest into the performance and enhancing both its musical and pictorial beauties.

It had been announced originally that Mme. Fremstad would sing *Elsa*, in which rôle she has not before appeared, but illness caused her withdrawal and Mme. Gadski was substituted at the last moment. Gadski has seldom if ever given a more sympathetic and finished impersonation, rising to the summit of her art especially in her splendid delivery of "Elsa's Dream." Carl Jörn sang the title rôle, and though proving himself thoroughly acceptable and giving a careful and intelligent performance, reached no great heights of inspiration either vocally or dramatically. He altogether missed the elusive mysticism of the character.

John Forsell, the Swedish baritone, sang in hard and rather lustreless tones, but was dramatically impressive. Louise Homer's *Ortrud* met all requirements admirably. Herbert Witherspoon appeared for the first time as the *Herald*, attempting, as a basso, to sing a baritone part. The result was as unfortunate as might be expected, and was heightened by the fact that the singer was prodigiously nervous. Allen Hinchley was a new *King Henry*, and acquitted himself well.

The week at the Metropolitan was also made interesting by the advent Monday night of Geraldine Farrar in the rôle of *Tosca* in Puccini's opera of that name. In the matter of externals it was a bewitching impersonation, Miss Farrar's beauty of face and figure adorning the rôle as few other singers could adorn it. Vocally she was always equal to the occasion, shining less brilliantly in this regard, of course, than Ternina and Emma Eames, who preceded her in the part at the Metropolitan, but still competent to rise to the musical climaxes with clarity, power and expressiveness. But it was in her acting that Miss Farrar contributed something thrillingly new and noteworthy. It is said that she had modeled her impersonation after that of Bernhardt, and much of the action and "business" which she introduced made apparent the tutelage of the French actress. It is not too much to say that at several moments of tragedy, as when the sight of the knife first suggested to her the slaying of *Scarpia*, her action brought her model near to mind, and, further than that it would be difficult for praise to go. The varying moods of the heroine were ably and subtly differentiated,



—Photo by Chickering, Boston.

LYDIA LIPKOWSKA AS "LAKME"

Prima Donna Who Won a Noteworthy Success at Her Début at the Boston Opera House—Her Triumph Was Repeated Last Week at the Metropolitan Opera House in New York. (See Page 11)

and the entire impersonation, departing materially as it did from previous Metropolitan conceptions, was perhaps the most striking that Miss Farrar has yet revealed.

Antonio Scotti was the same admirable *Scarpia*, depicting the craft and brutality of the character with relentless vigor as of old. Riccardo Martin's voice and art revealed a distinct advance over last year. His singing as *Cavaradossi* was full of color and mellow tone, and he acted with understanding and virility. Maestro Tango made his first appearance as conductor at the Metropolitan.

Friday night's attraction was another Puccini opera, the ever-beautiful "Madama Butterfly." Emmy Destinn was the *Cio-Cio-San*, and sang with compelling sympathy and profound feeling. Riccardo Martin's *Lieutenant Pinkerton* was admirable in every way. His singing was particularly fine, the natural beauty of his voice and the smoothness of tone and correctness of phrasing and intonation which he revealed reinforcing his position as one of our most valuable tenors. He acted the part better than Caruso ever did.

Amato's splendid voice and mature art were given to the rôle of *Sharpless*. Rita Fornia, as *Suzuki*, the Japanese handmaiden, in which rôle she was cast last year, also revealed intelligence, sympathy and vocal charm. Toscanini proved a masterful conductor.

A third Puccini opera of a Metropolitan week, which was an object lesson in the popularity of Puccini operas, was sung Saturday night. This was "La Bohème," and

(Continued on page 37.)

## RACHMANINOFF PLAYS OWN COMPOSITIONS

Russian Composer-Pianist Entertains Large Audience at His First New York Recital

Carnegie Hall was turned into a piece of Russia on Saturday afternoon, November 20, when Sergei Rachmaninoff gave a piano recital of his own compositions. The hall was packed with an audience which became more and more enthusiastic, especially as the program went on from such serious things as the sonata to compositions of a less deadly serious order.

Rachmaninoff is strikingly individual. His artistic personality stands out with especial vividness in such a program, made up of his own works. His color scheme, with its refulgent golds and its shadowy drabs, is quite his own. His works abound in poetic and emotional passages, though he does not commonly show himself a creator of memorable thematic material. The following works of his own made up the program:

I. Sonate, D Minor, op. 28, (a) Allegro moderato, (b) Lento, (c) Allegro Vivace; II. (a) Melodie, (b) Humoresque, (c) Barcarolle, (d) Polichinell; III. Four Preludes, (a) D Major, (b) D Minor, (c) G Minor, (d) C Sharp Minor.

The sonata is traditionally Russian, forceful as well as melancholy. Dream-heavy moods lift themselves from stratas of Northern gloom. A strain of mysticism goes through the work. The second movement is poetic and atmospheric. The last movement has a theme like the trampling of an army of Russian revolutionists, and it has a magnificent climax, which, by the way, is in just the right place. Emotionally powerful this work certainly is, and Rachmaninoff paints for the piano with the orchestral splendor of Liszt.

The compositions of Part II were of lighter order. Of these, the barcarolle is the most distinguished. Rachmaninoff displayed a most beautiful piano touch in bringing out the liquid ripples of this somewhat Debussy-ish work.

The four preludes are more serious works. There is an uplift, a splendor of golden beauty in the one in D major that is seldom surpassed in any work of its character. The D minor is an intensely individual work: When the composer struck into his well-known prelude in C sharp minor one could feel the breathlessness of the audience, born of curiosity as to how its creator would interpret it. There was no question as to his satisfying all expectations. The audience responded with tremendous applause, and did not rest until he had played two encores.

Rachmaninoff is as individual as pianist as he is as composer. Very tall, seating himself at the piano with a stoop and playing with his enormous hands close to the keyboard, he presents a picture to be remembered. One feels him to be much more deeply interested in the performance as a composer than as a pianist. He does nothing whatsoever to convey the impression of being a virtuoso, but he does everything in his power to bring out the innermost of the works which he plays, and in this he is thoroughly successful. He took his hearers out of themselves and carried them into the heart of Russia. Press comments:

The D minor sonata, with which Mr. Rachmaninoff began, is a work of many beauties, but too serious to win wide favor. The composer played it admirably, with exquisite feeling for its shifting moods. The Russian composer is a master of subtle shading and possesses a touch of beautiful delicacy, or, when occasion demands, of impressive power.—*New York Herald*.

Rachmaninoff plays with much charm and as many of the numbers were unfamiliar, it seemed at times as if he were improvising, and the effect was unusual and delightful. The composer's technique is quite sufficient for his needs, and if his tone is not as beautiful as it might be, it usually seemed to be adequate to the demands of the piece in hand. In fact, he seemed to be always able to impart the spirit of his composition to the audience.—*New York Times*.

Such compositions as the barcarolle or the D and G minor preludes deserve a closer acquaintance. It is to be said that the composer's playing of the G sharp minor prelude, for which the large audience had been waiting with bated breath, was less dramatic than the usual treatment of it, and there were unfamiliar readings in certain note passages.—*New York Sun*.

### Dippel Buy Out Hammerstein in Philadelphia? Not Much, Says Oscar

PHILADELPHIA, Nov. 24.—Andreas Dippel, of the Metropolitan Opera House, declared last night that if Oscar Hammerstein intends to cease giving opera in this city unless a guarantee is given for each performance, the Metropolitan Company will buy the Philadelphia Opera House and conduct operatic performances there four nights a week. To this Mr. Hammerstein immediately replied that he would not sell his building at Broad and Poplar Streets for the sort of opera Mr. Dippel's company has been giving in the Academy of Music here this season. "If these men," he said, "would only put the Metropolitan performances in this city on a fair competitive basis with my productions I would wipe out Metropolitan opera in Philadelphia."

### Pittsburg Newsboy a \$24,000 Tenor

PITTSBURG, Nov. 24.—The story of a Pittsburg newsboy who became a great tenor and has just obtained an engagement at the Vienna Imperial Opera at a salary of \$24,000 a year is exciting musical circles here. The singer is William Miller, and he has been engaged to replace Leo Slezak.

### London Season for Riccardo Martin

Riccardo Martin, tenor of the Metropolitan Opera Company, has signed a contract for two Spring seasons in the Royal Opera at Covent Garden, London. This engagement will not interfere with his New York appearances.

## COLOSSUS OF TENORS MAKES AN IMPRESSIVE DÉBUT AT THE METROPOLITAN

**Leo Slezak a Virile "Otello"**  
**Lyrical and Dramatically—A**  
**Voice of Splendid Power—The**  
**Verdi Opera Revived After a**  
**Seven Years' Absence from the**  
**New York Stage**

A colossus strode into operatic New York on Wednesday night, November 17—a colossus both physical and artistic, and his advent, through the medium of turbulent "Otello," was as Titanesque in its effect as his Herculean dimensions befitted.

When Leo Slezak, the new Czech tenor of the Metropolitan, made his first entrance his six feet five inches of stalwart manhood, emphasized by the long, flowing robes of the Moor, the audience fairly gasped at a spectacle so prodigious. It was no mere bulk of a man-mountain that thus spread itself to view, however, but a shapely figure of a man—and a man, too, who could sing and act with tremendous virility, as Mr. Slezak proved beyond a question as the performance went on. Being a tenor, it might have been expected that the high notes would emerge with almost ludicrous effect from so great a depth of frame. Often the voice of a physical giant is thin and piping. Nothing, however, in Mr. Slezak's case could have been further from the facts. His tones possessed splendid and perfectly controlled power, and expressed with equal beauty and facility the tenderness or passion or dramatic intensity demanded. There was admirable quality revealed in all registers.

Dramatically, Mr. Slezak's Moor would compare favorably with many a noteworthy performance on the "legitimate" stage. A bit nervous early in the first act, he soon arose commanding to the exigencies of the action. His tenderness to *Desdemona* in the opening scenes; his superb manifestation of fury as he fell upon *Iago* in the scene where *Otello* insists that his tormentor back up his insinuations with proofs, and, finally, his poignant simulation of despair after *Desdemona's* death were done with a sincerity and intensity that carried his audience to the heights of emotional sympathy. In it all he was the artist with a true sense of poise and proportion, and an enunciation that was a constant delight.

Although "Otello," as one of Verdi's greatest operas, and by many regarded as his masterpiece, deserves retention in any



Scene from Act. II, "Otello." From the Left: Scotti, Miss Wickham, Mme. Alda and Slezak

répertoire, it has been neglected in New York for the last seven years. The performance which witnessed Mr. Slezak's début was only the twelfth in the history of the Metropolitan. At the Manhattan it was sung for the first time last season, with a cast including Mme. Melba and Messrs. Zenatello and Sammarco.

The opera was first produced in New York at the Academy of Music, April 16, 1888, about a year after its initial production abroad at La Scala, in Milan. Italo Campanini managed the company which appeared at the Academy, and which included Marconi, tenor; Eva Tetravini, sister of the present star of the Manhattan Opera House, soprano, and Cléofonte Campanini, conductor. The production failed

dismally, in spite of the fact that Italo Campanini himself sang the tenor rôle during the second week.

In 1890 the opera was sung here by Mme. Albani and Tamagno. In 1892 Jean de Reszke and Mme. Albani appeared in it. Notable performances were given at the Metropolitan in the season of 1894-5, with Maurel and Tamagno as *Iago* and *Otello*. The opera was revived again in the season of 1901-2, with Mme. Eames and Mr. Alvarez. Mr. Scotti and Mr. Bispham alternated in the rôle of *Iago*. In the next season the same cast was heard in it, and the last performance at the Metropolitan until this year took place on December 27, 1902, when Camille Seygard was heard as *Desdemona*.

In last week's performance at the Metropolitan Antonio Scotti was an excellent *Iago* to Mr. Slezak's *Otello*, satisfying all the requirements of the sinister rôle, both in singing and acting.

Mr. Slezak's towering figure made Frances Alda's *Desdemona* seem more insignificant than it really was. She was rather superficial, however, in her depiction of the character, and a tendency to shrillness marred her singing to a certain extent.

Mr. Toscanini gave a highly expressive reading of the score, conducting with distinction and authority. The production was worthy of note also for the excellence of its scenic appointments. The audience was not as large as the importance of both opera and cast warranted.

## PHILHARMONIC SHOWS MARKED IMPROVEMENT

**First Sunday Concert Under Mahler's Direction Provides a Memorable Performance**

The New York Philharmonic Society, Gustav Mahler, conductor, gave its first Sunday afternoon concert in Carnegie Hall on November 21, playing the following program:

Beethoven, "Eroica" Symphony; Handel, Recitative and Largo from "Xerxes"; Bizet, Aria, "La Jolie Fille de Perth"; Massenet, Legende, "Le Jongleur de Notre Dame"; Wagner, Funeral March from "Die Götterdämmerung"; Prelude, "Die Meistersinger."

Owing to the recent reorganization of the society the interest still remains keen in the personality of Mr. Mahler as a director, the efficiency of Mr. Spiering as a concertmaster and the development of the hundred players as a unified instrumental body.

Mr. Mahler is one of the most strongly individual directors who has ever wielded a bâton before a New York orchestra, and his directing at this concert revealed many characteristic traits. His endeavors toward bringing out each melodic phrase so that it seemed to dominate the orchestral picture for the time being were extraordinarily successful, so successful at times that one instinctively felt a desire to look at the score and find out where the previously unknown phrase was to be found.

In his reading of the Beethoven Mr. Mahler was most successful in the first three movements. In this work he displayed a restraint in tonal power, a continence in the use of the brass and a loving attention to detail that made the rendition in many ways a most memorable one. Perhaps he allowed an over-accenting of some phrases, notably in the Funeral March, but such may be readily forgiven because of the great clarity of the work as Mr. Mahler plays it.

The Wagner selections were played in violent contrast to the symphony. In these

Mr. Mahler was not chary in his use of the brass, and gave that section of the orchestra full sway, with the result that at times the strings and wood-wind might as well have been mute. The effect was tremendous, overwhelming, but not over pleasing. There is a limit in the use of the brass section in a modern orchestra which may be easily overstepped, with the result that the finer qualities of a composition may be entirely lost.

Mr. Spiering is a real concertmaster. He does not merely sit in the first chair because some one must sit there; he actually leads the first violins. There was evident between Mr. Mahler and his concertmaster a fine spirit of unity which aided much in the finer effects produced. Mr. Spiering's colleagues depend greatly on him, and if the present rate of progress in their playing is kept up the orchestra will develop a fine unity of purpose.

Mr. Mahler is not a time-beater, and indeed there were passages Sunday afternoon during which the bâton did not move at all. He is rather a master interpreter who depends on his work at rehearsal and his indications of important accents and shadings to bring about the desired results. The orchestra did no perfunctory playing, and each individual member seemed *en rapport* with the director. If this spirit continues we shall see before the season is over a virtuoso orchestra. Some improvements might be made to advantage in the wood-wind and brass sections. One oboe and one flute were a trifle strident in tone quality, and there was some difference of opinion as to the correct intonation among the horns.

Charles Gilbert, resplendent in a purple Prince Albert, a lavender tie and a lavender boutonniere, sang three numbers in his familiar and excellent style, to the manifest delight of the audience. It is needless to discuss his singing, but it may not be amiss to point out that operatic arias taken from their familiar stage settings are out of place at a symphony concert.

The audience was large and the applause was enthusiastic. Mr. Mahler came in for his share of recognition, and was recalled several times after the rendition of the symphony.

## OPERA STOCK ALL SOLD IN CHICAGO

**Metropolitan Gets Portion—Campanini Delighted with Appointment as Director**

Official announcement has been made that the full quota of stock of the Chicago Grand Opera Company, which was offered to the New York Committee has been subscribed for. The Metropolitan Opera Company will hold a portion of this stock and will be represented in the new corporation.

Cleofonte Campanini, who has been engaged as general musical director of the company, has sent the following cablegram to Mr. Dippel:

"Many thanks for your cable relative to my Chicago engagement. I am really delighted to return to the United States, where I achieved the most gratifying and memorable successes of my career, and I hope that my collaboration with a director of your recognized ability and standing will bring about results of the very highest order."

At the close of each season in Chicago, the Chicago company will fill engagements in St. Louis, St. Paul, Minneapolis, Kansas City, Omaha and Denver, and later in Salt Lake City, San Francisco and Los Angeles, giving way to the Metropolitan Opera Company, which will play a six weeks' engagement at the Auditorium Theater in Chicago each Spring during the Chicago Grand Opera Company's tour.

**Liza Lehmann Preparing for Her Tour**

Mme. Liza Lehmann, the English composer, gave her last London recital previous to her departure for America late in October. She was greeted by a sold-out house, and many were turned away. On this occasion she introduced a new song

cycle called "Breton Folk Songs," just published, which will be included in her American programs. Mme. Lehmann expects to sail on December 18 by the *Lusitania*, arriving in New York on the 24th. She will be accompanied by her husband, Herbert Bedford, an English artist.

**Music Feature for Playgoers' Club**

Marguerita Sylva, of the Manhattan Opera House, was among the special guests of the American Playgoers' Club, at its Sunday night meeting at the Hotel Astor, New York. Clifford Wiley sang old English songs, and there was a reading by Grace Isobel Colbrun of Ernest Dowson's poem, "Pierrot of the Minuet," with incidental music by Arthur Bergh. Comic opera was the general theme for discussion.

**Kneisel Quartet in New Haven**

NEW HAVEN, Nov. 22.—The first of this year's University chamber concerts, given Thursday in Lampson Lyceum by the Kneisel Quartet, was enjoyable in the extreme. With the same, or even greater, unity of feeling, directness of attack, careful interpretation, delicacy, vigor and passion as in past years, the quartet offered to its audience a treat of the rarest description. W. E. C.

**New Bookings for Metropolitan**

Indianapolis and Toledo, O., have been added to the list of cities the Metropolitan Opera Company will visit on the next Spring tour. A performance will be given in the Valentine Theater, Toledo, April 14, and two will be given in the Coliseum, Indianapolis, on April 28 and 29.

**American Girl for Berlin Opera**

BERLIN, Nov. 20.—The Berlin Opera is about to engage on its regular staff an American girl, Berenice Fisher, of Cranston, who is studying soprano rôles with the opera director.

## PIANO MUSIC HASN'T ADVANCED SINCE CHOPIN'S DEATH, GRAVELY OBSERVES MR. PEPITO ARRIOLA

And As for the North Pole, Our Precocious Visitor Is Certain That Neither Cook Nor Peary Has Yet Reached It—The Elevated Roads and Riverside Drive Make an Impression on Him—Two Hours a Day His Usual Time for Practise

"Who discovered the North Pole? I tell you that, between you and me, I am quite positive it never was discovered at all! I have studied enough about astronomy to feel sure that the things which Cook and Peary say they noticed in their astronomical observations could not possibly have taken place at that time.

"Didn't an Italian scientist prove that there was no moon out on one of the nights that Cook said he saw it? In my opinion that settles the matter for good, though if you want, I am ready to argue about the matter in more detail.

"Peary didn't get there either, though if one of the two had I am sure it would have been he. You see, he has been trying to find the pole for so long that he must surely know the way there better than any one else!"

The foregoing words are not those of a professional scientist. But they summarily and succinctly express the opinion of eleven-year-old Pepito Arriola on a matter over which he has pondered with as much careful deliberation as he does over a Bach fugue or a Beethoven sonata.

"You see that it is foolish to believe that I am interested in nothing but music, and that I never read the newspapers. I am interested in everything, and there was not much about the pole in the papers that I have not read. Perhaps I may try to get there myself some day! Don't you think it would be great fun to take a piano up there and play to an audience of icebergs, polar bears and musk oxen?"

"But let me tell you what I think about America: Of course, you can't expect me to know very much about it yet, for I arrived only a very short time ago. I have been twice around New York in a big, green automobile, and I really can't tell you how much I like it! The elevated trains are what I liked best, and after that comes Riverside Drive. I tell you right now that I wish I could live here for good. Of course, I should want to continue traveling because it is so interesting; the ocean trip was glorious, and it is such fun to watch the waves and know that almost every one is seasick and that you are not!" And he clapped his hands gleefully at the recollection.

"But I have another long ride beginning when I go to Louisville; look at this map

diers, as well as the highly prized chess board and the box of dominoes.

Pepito enjoys American candy "quite as much as he does the elevated trains and Riverside Drive," and was therefore recently obliged to pay the penalty of excessive popularity in a most unpoetic manner. Ever since his first recital his admirers have deluged him with boxes of chocolate, large and small. Now, Pepito soon discovered, to his grief, that, when indulged in to a very great extent, New York chocolates show as little respect for the comfort of a genius as they do for that of ordinary mortals. The result proved to be a good, old-fashioned case of indigestion, from which the lad drew the philosophical moral that "American candies seem to care much less for me than I do for them."

If ever the term "infant prodigy" were misapplied it is in the case of this boy. That the little artist is a prodigy in the best and truest sense of the word, that he is gifted to an uncanny degree, was unmistakably evidenced by his performance in Carnegie Hall on the occasion of his debut. But that "infantile" is about the last adjective fitted to describe his personality or his actions must be strikingly brought home to any one who considers his few words just quoted, or who, better still, is fortunate enough to make his acquaintance off the stage and away from his instrument. Of course, this should not be construed into the belief that he is deficient in those characteristics which one naturally associates with a healthy, high-spirited youngster of eleven years.

"Chopin has not spoiled my taste for toy soldiers, and Schumann does not interfere with me when I want to row, bicycle or play ball. There is nothing like broad-mindedness for an artist," philosophizes Pepito, who always stands prepared to give practical demonstrations of his theory. But it is in conversation that the salient aspects of this mercurial temperament may be observed to best advantage.

That music is by no means the sole intellectual pursuit of this little wizard has already been shown. "I love books," he said, "and I always take some with me when I travel. Only the other day some one gave me a volume of Schiller, and I am going to begin it on my way to Louisville. No, I don't go to any school; I don't stay long enough in one place for that. But my tutor always travels around with me."



Arriola Posing for a Famous Spanish Sculptor

of the United States which is going to go all over the country with me. I start from here" (indicating on the map) "this afternoon at four; arrive in Louisville at eleven thirty-four A. M. to-morrow; from there along this line to Cleveland, from Cleveland back to New York, from New York away over to Chicago! And imagine! To travel in trains in which there are no first, second and third-class compartments!"

Thus he continued until it suddenly occurred to him to warn Mme. Arriola, his mother, not to forget to pack the tin sol-

Like other boys, Pepito finds some studies more congenial to him than others. "I love mathematics, and physics and astronomy are also my favorites. But, oh! Grammar! and Latin! And Greek! Can you tell me of what use they are? I know that a year after I have finished them I shall not remember a word of either. You say that boys of my age in this country do not have to study Latin! Isn't that fine! Isn't it splendid!" he exclaimed, turning to Mme. Arriola, "and wasn't I right when I said I'd like to live in America? Anyway, I



Pepito Arriola, the Spanish Prodigy, Composing

must go and see one of those American schools as soon as possible!"

Unlike most virtuosi, this one does not spend most of his day in practice. "Two hours a day is my usual time," he remarked. Hearers who have been astonished at the remarkable emotional expression shown in this child's playing will be interested in his remarks on interpretation. "I never play the same piece twice in exactly the same way; that would soon make it uninteresting. Before sitting down at the piano I can tell just how I am going to do this and that. Still, I always feel the music very deeply, down here" (pointing to his heart), "and don't go about it like a machine. It is awfully hard for me to tell what pieces I like best, because I like them all—one almost as much as the other, whether Bach, Beethoven, Schumann, Chopin, Grieg! Tell me—why do artists so seldom play and sing Grieg? Yes, I promise you I shall play something of Grieg at some of my recitals."

Though he has not yet studied theory and composition, Pepito has for some time been at work on a symphony, which, it may be added, has called for the admiration of Mr. Nikisch.

"Pepito has acquired the rules of harmony and counterpoint intuitively," once observed the eminent conductor, who was the first to discover the boy's genius.

"If Mozart could compose at five I don't think it so wonderful that I should be able to, when I am twice as old as he," modestly ventured the diminutive symphonist, who, moreover, displays a degree of critical perspicacity that is quite as noteworthy as his other gifts. He has views on the relative merits of various artists and on the conditions of modern music that are quite as decided as those about the pole. Debussy and Strauss come in for a goodly share of his aversion. "They always remind me of this," he laughed as he played some curious passages on the piano in three different keys simultaneously. "I love Wagner, though; and I don't think that piano music has advanced a bit since Chopin's death. Oh, if we only had another Chopin!"

Pepito was the happy recipient of a beautiful scarfpin from Emperor William, and of diamond cuff buttons from the Empress. "Aren't they pretty?" he asks, with a childishness and a naïveté that are perfectly free from vanity. His one concern now is to master the English language—"Wait and see! In a month I'll talk it perfectly." This fact one is quite ready to believe, in view of his perfect command of German and French, in addition to his native Spanish.

In his own words, "I realize that I know only very little yet, and the more I learn the more I see I don't know!" H. F. P.

### Mme. Szumowska Gives Chopin Program

BOSTON, Nov. 22.—Mme. Antoinette Szumowska, the pianist, presented a most interesting Chopin program before the Chelsea (Mass.) Woman's Club last Friday afternoon. Her program was as follows:

Nocturne, E Major; Ballade, F Major; Two Etudes, F Minor, G Flat Major; Sonata, B Flat Minor, op. 35; Grave Doppio Movimento from Scherzo, Finale Presto from Marche Funebre, Three preludes, op. 28, Nos. 15, 23, 24; Two Mazourkas, op. 33, No. 4, op. 7, No. 1, and Polonaise A Flat Major, op. 35.

Mme. Szumowska was enthusiastically applauded, and obliged to add to the printed program. The recital was one of the most successful this gifted pianist has given this season. D. L. L.

### Berlin Honor for Hammerstein

BERLIN, Nov. 20.—Oscar Hammerstein has been appointed a member of the distinguished international honorary committee for "Richard Strauss Week" in Munich in June, 1910, when the cycle of Strauss operas, orchestral, and choral works will be presented by a galaxy of vocal and instrumental stars. Strauss himself, aided by Felix Mottl and Walter von Schuch, will wield the bâton.

### Sembrich Sings in Springfield

SPRINGFIELD, MASS., Nov. 20.—Marcella Sembrich made an audience at the Court Square Theater happy Monday evening by her captivating rendition of the program, in which she has been heard in New York and other concerts during her present tour. Francis Rogers, baritone, was in fine voice, both he and Frank La Forge, accompanist, proving admirable assistants to Mme. Sembrich. W. E. C.

### Campanari Back at the Metropolitan

Giuseppe Campanari, baritone, has been added to the forces of the Metropolitan company. He is favorably remembered here by his work in former seasons. His first appearance this year will be on Saturday night, November 27, when he will sing the rôle of the father in "La Traviata."

## WOULD NOT DIRECT FOR MYRTLE ELYVN

**Emil Paur's Refusal in Pittsburg  
Nearly Precipitates Serious  
Disagreement**

PITTSBURG, Nov. 22.—It has come to light that Myrtle Elyvn, the pianist, and Director Emil Paur came near having a serious disagreement during the young woman's appearance here. Director Paur flatly refused to direct his men in accompanying Miss Elyvn, giving as one reason, so it is reported, that "it is not customary for a director to do so." The matter was finally compromised by Paur introducing the pianist by accompanying her to the stage.

It is stated that this was the first time that Mr. Paur had ever refused to direct the orchestra in accompanying a soloist. Mr. Paur is himself a pianist. Before Miss Elyvn left Pittsburg last Sunday, however, he invited her to take dinner with him, and expressed himself as well pleased with her as a pianist and a woman. Miss Elyvn made a tremendous hit here. Carl Bernthaler, who is exceedingly popular with Pittsburgers, and who is assistant director of the orchestra, directed for her, and she was delighted with his work.

The Mozart Club gave its first concert of the season to-night at Carnegie Music Hall, the offerings being "Hiawatha's Wedding Feast" and "Eve," with Louise Ormsby, soprano; Evan Williams, tenor, and J. Humbird Duffy, baritone, as soloists. A large audience was present. Prof. J. P. McCollum directed, the chorus being augmented by a section of the Pittsburg Orchestra.

The Pittsburg Male Chorus gave its initial entertainment of the season, in Carnegie Music Hall, Homestead, last Thursday evening, James Stephen Martin, conducting. The chorus was assisted by Ruth Thoburn, violinist, and the audience was the largest that ever assembled in the hall.

The Schubert Women's Chorus gave a musicale at Hamilton Hall last Thursday evening, in conjunction with the regular weekly rehearsal, Hans Zwickley conducting. This was the first of a series which the chorus will give monthly in connection with its rehearsals. The program was presented by Mary Huber and Claire Drollinger, sopranos; Jeania Lyons, contralto; Edna B. Scholl, reader, and Mary Churchman Byers, pianist.

The season's organ recitals at Carnegie Music Hall, North Side, will be formally begun Thanksgiving evening. Casper Koch, the organist, will be assisted by Etha McCausland Richardson, soprano, Washington, Pa. E. C. S.

### TILLY KOENEN IN CHICAGO

**Dutch Contralto Wins New Admirers in  
the Windy City**

CHICAGO, Nov. 22.—Tilly Koenen, the distinguished Dutch contralto, gave her second recital Saturday afternoon in Music Hall and attracted an increased-sized audience, one distinctive in the matter of musical culture. She impressed more deeply than before with her voice, and her accompaniment was not so dominant, giving the fineness of her diction and phrasing more ample exploitation. Like the great actor, she has the art that conceals art, eliminating the mere mechanics of vocalism simply and adroitly. She advanced four novelties in the form of Malay songs arranged for her by Constant van de Wall, that proved to be strikingly interesting full of the strange color of far spice-laden airs, with a sense of melody surprising—in contrast to the Midway memories of the festive Malay music. She opened her recital with Beethoven and Schubert selections, and followed them by four unknown songs of Heinrich van Eyken's, that were welcomed as quaint melodious strangers. They impressed so well that she was numerously recalled and responded with another unknown selection by the same composer. As the final offering she gave eight Gypsy songs by Brahms, all more or less exacting, judging from her interpretation—interesting, however, as new readings. Her audience was appreciative and enthusiastic. C. E. N.

### Officialdom at Silby's Thanksgiving Service

WASHINGTON, D. C., Nov. 25.—Choir-master Silby presented an exceptionally fine program this morning at St. Patrick's Catholic Church, which included selections from the works of Smart, X. Harberl, Palestrina, G. A. Bernabei, Waddington and four of his own compositions. This was designed as a special Thanksgiving service, at which President Taft, the diplomatic corps, and

many officers of the administration were present. Mr. Silby has come to Washington from London, and is making a specialty of bringing out in his male choir the compositions of old writers of church music. In his program to-day this was noticed in "Veni Creator" of Palestrina, who flourished in the sixteenth century, and "Offertory Motet, O Sacrum Convivium" of Bernabei, who composed early in the eighteenth century. W. H.

### UNIQUE TROPHY WHICH SOUTHERN HOTEL MEN GAVE BLANCHE ARRAL



Of the many decorations which Mme. Blanche Arral has received from various people and potentates all over the world, not the least prized is the honor conferred on her by the Hotel Men's Mutual Benevolent Association in the time of its general convocation at the national convention in New Orleans. During the entertainment which had been arranged for the families of those attending the convention, Mme. Arral arrived in New Orleans from Costa Rica, where she had her own company, and she arranged a unique performance for the exclusive enjoyment of the visiting members. The principal members of her company gave excerpts from a number of operas, and so pleased were the officers of the association that they voted her an honorary life member of the organization and presented her with a membership badge. She naively asserts that it is of more value than any foreign decoration, as in one case she had to please many, while for the foreign decorations she was compelled to please one person only.

### DAN BEDDOE IN CONCERT

**Noted Singer Is Hailed as "the Fore-  
most American Concert Tenor"**

Daniel Beddoe, tenor, gave, on November 16, a recital in Iowa City, Ia., and sang the tenor rôle in Pierné's "Children's Crusade," on November 19, in Minneapolis. In both cities Mr. Beddoe made a remarkable impression.

In Iowa City, where he opened a series of artists' recitals, Mr. Beddoe gave the entire program, winning many recalls and encores for his work. Of this concert one of the critics said: "Daniel Beddoe can have an enthusiastic audience in this city whenever he wants it. His recital here was the occasion for the most remarkable tribute ever paid any singer in this city."

In Minneapolis the "Children's Crusade" was given, under the direction of Emil Oberhoffer, with the usual choral forces and soloists, and with the assistance of the local symphony orchestra. Mr. Beddoe sang his solos in such a manner as to be hailed as "the greatest of all American concert tenors." His work was more than acceptable, and he displayed a notable artistic ability.

### CLEVELAND SYMPHONY OPENS

**Tilly Koenen Sings Beautifully at Or-  
chestra's First Concert**

CLEVELAND, Nov. 22.—The opening of the Symphony Orchestra concerts at Grays' Armory Wednesday evening, November 17, was a gratifying success, especially from an artistic standpoint. The attraction, the Theodore Thomas Orchestra, with Tilly Koenen, contralto, as soloist, was a combination hard to beat. Frederick Stock and the orchestra were at their best, and Miss Koenen sang beautifully. Her voice is rich, big, full and delicious, and makes one desire to hear her again and again. The local press has been saying many complimentary things about her. A. F. W.

Edmont Clément, of the Metropolitan Opera, has been engaged to sing at an entertainment to be given on the afternoon of December 6 in the new ballroom of the Hotel Astor, for the benefit of the annex of the Loomis Sanitarium.

## CHORAL SEASON IN ST. LOUIS OPENED

**Schumann-Heink and Yolanda  
Méro Soloists at Amphion Club's  
First Concert**

ST. LOUIS, Nov. 20.—The choral concert season was opened here on Monday evening last by the first subscription concert of the Amphion Club, under the direction of Alfred G. Robyn, assisted by Mme. Schumann-Heink and Yolanda Méro, pianist. The size and enthusiasm of the audience were justified by the praiseworthy character of the performance. Mme. Schumann-Heink's numbers included a recitative and aria from Gounod's "Sapho," a group of songs in German by Schubert, and four charming bits in English. Mme. Méro's contribution consisted of a nocturne and scherzo by Chopin, both in the minor, a serenade by Rachmaninoff, and "Liebstraume" and the Eleventh Rhapsody by Liszt. Her performance was interrupted in her first appearance by an awkward act of the usher in running down with flowers between an "a" and "b" number. She received them gracefully, however, and the incident passed off smoothly. Her numbers were excellently executed.

The Sunday "pop" concerts of the St. Louis Symphony Society were inaugurated last Sunday before an audience which filled every seat in the immense Odeon. It is estimated that between two hundred and three hundred persons were turned away. The concert was of high order. Hugo Olk rendered the obligato to the Meditation from "Thais." This was the only solo number. Director Zach played several numbers never before heard here, among them three movements from Grieg's "Peer Gynt Suite No. 2." It is the intention to play a higher class of music at these concerts than has been played previously. It is announced that Emiliano Renaud, the French pianist from Indianapolis, has been engaged for the Sunday concert of December 5.

The Rev. Father Leo Manzetti, director of the Knights of Columbus Choral Club of this city, recently closed his engagement, while at home in Italy, as the director of the eighth centenary of the Feast of St. Anselm, in ancient times known as Augusta Pretoria. At present he is in the Benedictine Abbey of Solesmes, Isle of Wight, where he is engaged in giving lessons in organ, voice and counterpoint to the Benedictine Fathers. Choral Club members are eagerly awaiting his return here next month. Charles Galloway is directing the club in his absence.

George Buddeus, pedagogue and pianist, has returned to St. Louis. He made a successful début here many years ago with the Symphony Orchestra.

Alice Pettingill gave an interesting recital this week. The first half of the program was devoted to French "novelties" which she picked up in Paris while studying there. Miss Pettingill's tone has gained in beauty and power, and her work abroad has given added finesse to her playing. H. W. C.

### TOUR FOR EMMANUEL WAD

**Peabody Concert Department to Offer  
Danish Pianist in Recitals**

BALTIMORE, Nov. 22.—The Peabody concert department has just taken over the management of Emmanuel Wad, the Scandinavian pianist and member of the faculty of the Peabody Conservatory of Music, and is booking him very extensively in recital work.

Mr. Wad was born at Korsoer, Denmark, and his father was a prominent clergyman and was twice decorated by old King Christian. He first played in public when fourteen years of age, and, after being graduated from college, entered the Copenhagen University, where he took a degree in philosophy. He then entered the Copenhagen Conservatory of Music, studying under Winding, Gade and Hartmann. Later he went to Vienna and studied with the Leschetizky.

Mr. Wad played successfully in public in Italy, Germany and Denmark. After leaving Vienna he returned to Copenhagen, where he gave numerous concerts. He was a great favorite of the composer Svendsen, who had him play at the Royal Theater, an honor no other pianist had had since Von Bülow had played there many years before.

Mr. Wad was called to the Peabody Conservatory of Music, where he has had a continuously successful career as both teacher and concert artist. As a pianist he has exceptional gifts, his playing being

characterized by vigor, charm and thoughtfulness, and he has given recitals in New York, Baltimore, Philadelphia, Washington, Charleston, Atlanta and numerous other cities.

### FELIX FOX IN RECITAL

**Pianist Presents a Remarkable Program  
in Boston**

BOSTON, Nov. 22.—Felix Fox, pianist, appeared in recital Thursday. Debussy's suite, "The Children's Corner," was played for the first time in its entirety in Boston. What would it mean if youngsters were thus initiated into the mysteries of the most wonderful art? There is humor, but there is lovely poetry, especially in the middle section, of "Dr. Gradus ad Parnassum." The other numbers are "Jumbo's Lullaby"; "Serenade of the Doll," an exquisite conceit; "The Snow Is Dancing," where perhaps Debussy is rather more of an impressionist than the eight-year-old; "The Little Shepherd" and "The Polliwog's Cakewalk." A reviewer of the *Transcript* calls this last a "pop-eyed tune": "The American coon song has found its way into the Parisian music halls. Apparently the composer of 'Pélée et Mésandre' has also found his way thither. For Debussy has written a cakewalk."

"Does he write a ragtime that anyone could play? . . . Not he. . . . It is a ragtime to make a nickelodeon audience shoot up the place and break the piano. One can fairly hear the yell: 'Ah, git onto de guy spoilin' a good chune.' This is the polite malice of the Frenchman's satire: He deliberately spoils what would be, to American ears, a good tune. He wantonly ruins it with excursions into the diatonic scale, with embroidery of strange harmonic changes and quaint turns of phrase, oddities of rhythm, just when we thought that the 'rag' was off full tilt. Out in Montana composers have been shot for less. It went down peaceably in Steinert Hall, but it is doubtful if it would have been tolerated in the South End."

For the rest of Mr. Fox's program there were pieces by Graun (1701-1759), Philip Emmanuel Bach, and Paradies; the Nocturne in B Major and the Third Ballad of Chopin; a "Pièce Romantique" (new) by Moszkowski; Ravel's "Jeu d'Eau," played by request; Von Scholzer's A Flat Etude; the "Benediction de Dieu" and "Venezia e Napoli" of Liszt. Mr. Fox is especially at home in the ultra-modern fabrications of Ravel and his ilk. He played Scholzer's étude brilliantly, and the old pieces with appreciation of their intent. O. D.

### Washington Symphony's First Concert

WASHINGTON, D. C., Nov. 20.—A large and enthusiastic audience greeted the initial concert of the season by the Washington Symphony Orchestra yesterday afternoon at the Columbia Theater. The official and social element was in attendance, as well as students, artists and teachers of music. Herman Rakemann made an efficient conductor, and had his men under perfect control at all times. The orchestra itself displayed great possibilities. The program was not pretentious, but it was excellently rendered, the orchestral numbers being Overture, "Fingal's Cave" (Mendelssohn), "Lyric Drama," "Madame Butterfly" (Puccini), "Elegie" for strings (Busch), and "Swedish Coronation March" (Svensen). The soloist was Edna James Sheehy, who sang "Pace, Pace, Mio Dio," by Verdi. W. H.

Clifford Wiley, the baritone, met with an enthusiastic reception last Sunday evening at the Playgoers' meeting held in the east ballroom of the Hotel Astor. Among other numbers in a group of English songs contributed by Mr. Wiley, "The Promise of Life," Cowen; "I Hear You Calling Me," Marshall, and "Thora," by Adams, were especially effective.

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## CINCINNATI'S FIRST ORCHESTRA CONCERT

**New Organization Makes Its Début on Friday and Saturday of This Week**

CINCINNATI, Nov. 22.—The Cincinnati Symphony Orchestra, under the direction of Leopold Stokowski, will give the first of the season's programs in Music Hall on Friday afternoon and Saturday evening. This will be an event of great musical importance, and will mark an important epoch in the musical history of this city. The season ticket sale has been unusually good, and indicates a prosperous season.

The program for the concert will be devoted entirely to orchestral music, and will include: Overture, "Magic Flute," Mozart; Symphony, C Minor, No. 5, Beethoven; Overture, "Der Freischütz," Weber; Siegfried Idylle, Wagner; "Walkürehrift," Wagner.

The Mozart Club, one of the most ambitious of the younger choral organizations, has made its announcement for the coming season. As in previous years, the club will give three concerts under the direction of J. Alfred Schehl at the Odeon. At the first and third the male chorus will be heard, while at the second the custom of employing the aid of a ladies' chorus will again be followed. The first concert takes place on December 7, and with Mrs. Ora Fletcher, soprano, as the soloist. The second concert will be with the mixed chorus, and will take place on February 4, and the third concert on April 12. At the second concert Gounod's popular "St. Cecilia" mass will be given, and in commemoration of Schumann's centenary his beautiful but seldom-heard cantata, "The Pilgrimage of the Rose." The third concert will present Emil Heermann, second concertmaster of the Symphony Orchestra, as soloist.

Rehearsals for the first concert of the Orpheus Club, which takes place on Thursday evening, December 2, are going on to the satisfaction of Conductor Glover. Many new voices have been added in the various parts, but the personnel of the club remains much as it was last year. In commemoration of the Chopin one hundredth anniversary, arrangements of both "The Maiden's Wish" and the Funeral March will be used, Mrs. Ohrman singing the soprano solo in the latter. The most striking number on the program is the cantata of Daniel Protheroe, "King Olaf's Christmas." Mrs. Luella Chilson Ohrman, the Chicago soprano, will sing the "Polonaise" from "Mignon," and among other things new songs by Quilter and Rummel and the Strauss "Serenade."

It has been the policy of the Orpheus Club for years to introduce new artists to the local public, and this season in Mrs. Chilson Ohrman, Frederic Martin and Litta Grimm the club has a clever trio of singers.

The Monday Musical Club presented a program of sonatas and a song cycle at its meeting Monday in Cable Hall. Elinor Young was chairman for the day. The program follows:

Sonata, op. 27, No. 2. (Beethoven), Mrs. Agnes F. Scharth; "Indian Summer" (Edwardo Marzo), Mrs. William Winkelman, Mrs. Clarence Bell, Mrs. Alfred Hartzell, Hilda Danziger; sonata, op. 15 (Grieg), Mrs. Von Seggern and Mrs. Schath.

Theodor Bohlmann has just returned from a series of successful recitals in Arkansas, Kansas and Illinois.

Hans Richard, the Cincinnati pianist, played at Louisville, Ky., last Wednesday, and Monday and Tuesday gave recitals at Portsmouth, Ohio, and at Dennison University.

### A Stradivarius Violoncello For Sale

A beautiful Stradivarius Violoncello, made in 1620, and repaired by A. Siebenhüner in 1878, in Zürich, and has been the favorite instrument of A. F. Servalis, the distinguished cellist, is for sale for 25,000 francs, and is guaranteed for by Maison Beethoven Bruxelles. The instrument is in good, healthy condition. Address all inquiries to Geo. Arnold, 62 Rue de la Station, Uccle, Belgium.

## CINCINNATI'S NEW TRIO PROVES ITS WORTH



The Heermann-Adler-Sturm Trio, of Cincinnati. From the Left, Hugo Heermann, Clarence Adler and Julius Sturm

CINCINNATI, Nov. 22.—The first concert of the newly organized Heermann-Adler-Sturm Trio in Memorial Hall on November 6 was an important event in the musical history of Cincinnati, which is at present opening up a new chapter of activity, for it not only introduced the Trio, but also the concertmaster of the reorganized Cincinnati Symphony Orchestra, Hugo Heermann. The beautiful auditorium was filled with the best music lovers of the community. There must be a real awakening of musical interest when a chamber music concert is so splendidly attended.

The trio at once established itself as one of the most serious and best chamber music organizations heard here in years, and one whose reputation must extend beyond the confines of the city. The standing of Hugo Heermann in the musical world is an unquestioned one. He is regarded as one of the foremost violinists of the day, and has occupied that position for years. His first appearance was one of deep interest. His solos were sufficient to give complete survey of his virtuoso abilities, and his performance in the trio, as well as the group of solos, at once stamped him the mature and sincere artist.

The personnel of the trio is an admirable one. Clarence Adler, the pianist, is one of the positive geniuses of the day. He has a technique that is remarkable and an assurance that is noteworthy. For years associated in trio work with the famous cellist, Heermann, in Berlin, he has become familiar with a tremendous repertoire. At the same time he knows the value of his instrument in the ensemble and is particularly happy in his control of the tone to make it blend with the other instruments.

Julius Sturm, the cellist, is the solo cellist with the Symphony Orchestra, a young player of decided ability and fine routine. The balance is therefore excellent.

The first concert opened with the D minor trio of Mendelssohn, given with brilliancy and dash, and concluded with a noble and inspiring performance of the great A minor trio of Tchaikowsky, one of the most monumental works in the entire chamber music literature. In this the fine musicianship of the trio shone with particular brilliance, and gave an indication of the superior chamber music we are to hear this Winter.

Opinions of the Cincinnati press:

The chief interest of the evening centered in the work of the trio. The organization is the most serious and best equipped of any for chamber music this city has ever possessed.—*Cincinnati Enquirer*.

The success of the performance, which was indisputable, was notable, not only from a local point of view, but because the organization proposes to extend its activities of interest, and, in time, as the trio continues in its development, to more remote cities, thus not only winning laurels for itself, but adding to the prestige of Cincinnati.—*Cincinnati Commercial Tribune*.

The character of each man's playing is well known and understood, and that they should prove a valuable adjunct to a musical community is not to be denied. The interpretation was exceedingly fine and scholarly for each of the trios, both the Mendelssohn and the Tchaikowsky, always beautiful and appealing.—*Cincinnati Times Star*.

sung with a fine feeling for tone-color and a dramatic fervor in certain of the numbers.

The accompaniments, as well as one piano solo, were well played by S. W. Unger.

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## SAMAROFF SOLOIST WITH THE KNEISELS

**First New York Concert This Season of Quartet—Pianist Wins Triumph**

True to its traditional character, Kneisel weather of the most approved sort greeted the first performance of the Kneisel Quartet for the season. The concert was given at Mendelssohn Hall Tuesday evening, November 23. The many patrons of the concert arriving by carriages were blocked by the storm and lost the early numbers. Mme. Olga Samaroff was the assisting artist, and a program of a very interesting character was made up of the following works:

Giovanni Sgambati, Quartet in C Sharp Minor, op. 17; Saint-Saëns, Quartet in B Flat Major, for pianoforte, Violin Viola and Violoncello, op. 41; Beethoven, Quartet in C Minor, op. 18, No. 4.

Mme. Samaroff's appearance is always a sign for beautiful and interesting piano playing. The Saint-Saëns quartet is in the most charming and characteristic vein of that master, and is full of good humor, verve and finesse. Mme. Samaroff played with warmth and intimate sympathy with the work in hand. Her personality and art represent a very happy combination of qualities, which contribute to an abounding magnetism. She was inclined to become a little over-interested in her part and play as if it were a solo, and sometimes swept the string players along at a tremendous pace; but it was a most enjoyable performance. The close of the third movement was one of the finest pieces of artistry in ensemble that New Yorkers have witnessed for some time.

The Sgambati Quartet has been heard here before, and is a delightful work, with its Italian pseudo-modernism. The third movement, andante, is the richest in musical thought. It has a remarkable climax, in which the Kneisels showed much more fire than is usual to them, and the organ-like ending of the movement was extremely impressive.

The playing of the Beethoven quartet in C minor, which all amateur quartet organizations essay, showed what can be accomplished by devoting the highest artistic means to the interpretation of Beethoven's early works.

The spiritual tone and perfect intonation of Mr. Kneisel's playing were evident, as ever. The quartet has sought the attainment of definite ideals, and has unquestionably come very near to their realization. Certain sacrifices in fire and virility seem to be inevitable in the pursuit of such refinement as that shown at present by the quartet. The desirability of this is, however, a matter of taste. The extremely critical ear may find the intonation of the quartet a slightly less satisfactory approximation to absolute perfection than the organization of earlier days. The quartet was nevertheless in splendid form.

The storm of hail and sleet did not keep an audience, which filled the hall, from being present.

Paderewski gave a recital in London on Tuesday of last week.

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## EUROPEAN MUSICAL CELEBRITIES AT GEORGE ARNOLD'S MUSICALE



George Arnold, the American Violinist and Composer, Who Is Now Teaching in Brussels, Recently Entertained a Number of His Colleagues at His Studio. Among Those Identified in the Above Group Are: (1) Alma Moody, a Ten-Year-Old Prodigy from Australia; (2) Mr. Arnold; (3) M. Weyts, Composer; (4) César Thomson, the Eminent Violinist, Whose American Tour Has Just Been Canceled; (5) Oscar Back, Violinist; (6) Jollain, the Violinist; (7) G. Oertel, Publisher; (8) M. Van Hoven, Cellist; (9) B. de Trigayen, Cellist, and Son of the Former Vice-President of Argentine Republic. "Musical America" Will Be Noticed in the Foreground

## SUCCESS IN MUSIC AND HOW IT IS WON

A book of a very unusual nature, and which is bound to be widely read, has been written by Henry T. Finck. Its title is "Success in Music and How It Is Won."\* In this book Mr. Finck brings together from the four corners of the earth information bearing upon the nature and means of musical success. Never before has such a mass of information of this nature been brought between two covers. Nor is the work by any means merely a compilation. The writer has put into it much original thought in dealing with various timely questions which he propounds—questions which the musical life of the day necessarily suggests.

The work is divided into five parts, the first treating of "Music, Money and Happiness." True to traditional Americanism, the author starts out with the question, "Does music pay?" This question, like others which he propounds, he does not answer directly. He does, however, draw up a clear picture of both sides of the question, showing under what conditions music pays and under what conditions it does not pay, leaving the aspirant, in his judgment of himself, to estimate whether he can rise to a position where he can compel a large financial reward. Various questions are thus stated clearly, and much that is suggestive and helpful is thrown in for the guidance of those wishing to make decisions.

Parts II, III and IV are devoted respectively to singers, pianists and violinists. Accounts are given of the factors making for the success of many of the world's greatest artists, and their own words re-

\*"SUCCESS IN MUSIC AND HOW IT IS WON," published by Charles Scribner's Sons, New York.—8vo, net \$2.00.

garding their careers are very freely quoted. The book is a veritable treasure house of illuminating thoughts and words from those who speak out of the exigencies of real life.

In the chapter on singers Dr. Ludwig Wüllner contributes a brief and interesting sketch of the principles which have animated him in his successful course. Prominent opera singers of the past and present are brought upon the scene and the methods and causes of their success made plain.

Mr. Finck reserves most of his original thought for Part V, "Teachers, Parents and Pupils." He suggests to teachers how to get pupils, where to locate and how to retain pupils. Upon such subjects he is able to throw light from many sources, having for years made newspaper and magazine clippings bearing upon these and kindred matters, which now, in compilation, enable him to produce a work which is unique in its helpfulness. He takes up the question of studying abroad and pricks some of its bubbles, and he treats interestingly of temperament and personality.

The book fairly sizzles with interest, and comes to a brilliant close with a valuable essay by Paderewski himself on "Tempo Rubato." There is no student of music, parent of such a student, artist before the public, or teacher who cannot read this book with profit.

## Tilly Koenen's Unblemished Tone

There once was a New York critic who made the statement that no contralto can produce a smooth tone in the vocal depths. In view of Tilly Koenen's wonderful voice, Eric De La Matre, of the Chicago Tribune,

says that this dictum must be revised. He says that the same unblemished tone is here throughout the compass. "Of this tone," he adds, "nothing but superlatives can be said. It is rich in color, it is broad and solid, it is a magnificent fabric built upon a foundation of perfect breath control. The vibrant fortissimos contain no hint of effort and strain, the pianissimos that melt away to the vanishing point are as solid and true as they are transparent. The voice, in short, is one of those miracles that are the substance of things hoped for; for once the substance is real substance — not shadow."

## Geraldine Farrar as "Elizabeth"

The third of the series of art supplements which the publishers of MUSICAL AMERICA propose to issue from time to time is devoted to a picture of Geraldine Farrar, as *Elizabeth* in "Tannhäuser." Miss Farrar stands to-day in a unique position, owing to her charming personality, which, united to her unquestioned artistic abilities, have won for her universal favor abroad as well as in this country. There is probably no young prima donna on the operatic stage to-day who has a larger following, especially among young aspirants for fame on the operatic stage.

## Von Dameck Pupil in Recital

Assisted by Hjalmar von Dameck and by Herman Spielter, Charlotte Moore, a young violinist of considerable talent, gave a recital in College Hall on Tuesday evening of last week, playing numbers by Tartini, Paganini, Spielter, Vieuxtemps and Moszkowski. The Tartini number was his famous "Devil's Trill," about which a romantic glamor has been thrown by musical historians. She acquitted herself satisfactorily with this number, and was roundly applauded throughout the evening.



## Baron Hans von Rokitsansky

VIENNA, NOV. 10.—The famous bass singer of the Vienna Imperial Opera, Baron Hans von Rokitsansky, died at his Styrian château a week ago at the age of seventy-four. It had been sixteen years since he set foot on the boards of the Imperial Opera as the high priest, *Ramphis*, in Verdi's "Aida," but the Viennese still speak enthusiastically of his magnificent voice, the equal of which has not since been heard in any capital of Europe or America.

His impersonation of bass parts was always splendid, but sometimes it was absolutely unrivalled. His *Marcel* in "The Huguenots" will not be forgotten as long as any one lives who heard him.

But Baron Rokitsansky was a remarkable personality outside the theater. One of four sons of the celebrated father of the Vienna School of Medicine, Karl Freiherr von Rokitsansky, he studied medicine in his youth and a great many languages, even Hebrew, so that he was perhaps the most highly educated singer of his time. When he discovered his voice nothing could stop his theatrical career, and his first appearance in Paris as *Orovist* in Bellini's "Norma" was a big success.

Another brother, Victor, was also musical, and the best professor of singing Vienna ever had.

The mother was Marie Weis, whose splendid voice and wonderful musical training made her one of the first prima donnas of her time.

Hans von Rokitsansky was a member of the Imperial Chapel Choir, and it was always the Emperor's special delight to hear his voice in the service, reducing all other voices to comparative silence. As an oratorio singer he never had an equal.

The Rokitsanskys were rich, and this made him very independent. If a composer or a conductor dared to criticize him he immediately threatened to stop singing.

Although he could have got brilliant engagements in Berlin, Paris and London any day, he was pretty well advanced in the fifties when he declared he would leave the stage for good.

## Edgar O. Silver

The president of the board of trustees of the American Institute of Applied Music, Edgar O. Silver, head of the firm of Silver, Burdett & Company, New York, died on Thursday of last week of pneumonia, after a short illness. Mr. Silver was born in Vermont, and was a graduate of Brown University. He founded the publishing firm of Silver, Burdett & Company in 1885. He was a man of unusual business ability and of many interests, who exerted a great influence in every organization with which he was connected.

In 1900, at the request of Kate S. Chittenden, he incorporated the American Institute of Applied Music to carry on the work of the Metropolitan College of Music.

Mr. Silver published the Normal Music Course and the Modern Music Course of Public School Music, and for about twenty years he held a Summer school in Chicago and in Boston, where sight singing was taught, together with other branches, to teachers in the public schools.

He was trustee of Brown University, of Roger Williams University, of Shaw University, Derby Academy and director of the Century Bank of New York and a member of the Chamber of Commerce.

## Alphonse M. Knaebel

Alphonse M. Knaebel, who was one of the organists at the musical festival held at the World's Fair in Chicago, in 1893, died Tuesday, November 16, at his home, No. 412 State street, Brooklyn, aged forty-three years. As a boy he showed a talent for music, and at the age of eleven became organist of St. Benedict's Roman Catholic Church, Brooklyn. For the last fifteen years he was organist at the Church of Our Lady of Mercy, that borough.

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Dear MUSICAL AMERICA:

If there ever was much question as to whether the majority of people go to hear an opera or certain particular singers, it was largely settled on Monday night at the opening of the season at the Metropolitan Opera House, when, as you know, they revived "La Gioconda."

Even before the curtain went up you heard people wondering about "the voice." Would it be the old Caruso that used to arouse our enthusiasm, and whose reported sickness had set the whole world of music lovers on edge?

After the first act, in which the tenor has not much to sing or do, opinions in the foyer varied. Indeed, it was not until after the second act, when the cognoscenti had to adjourn to Brown's, opposite, and other places where spiritual refreshment is provided that the storm broke, and over the clatter of tongues and glasses you heard that the greatest tenor of the world still holds his own bravely, though there were a few inclined to think that he was not quite his old self.

If you went back into the house and strolled round among friends in the boxes you would hear, mixed in with reminiscences of the Horse Show and Wall Street, the one topic—Caruso and "the voice"! It was not till later in the evening that I noticed any disposition to speak about the opera itself, the masterly conducting of Toscanini, the grand singing of Louise Homer, who outdid herself, and the sensation which Amato unquestionably created. You will remember that I told you, last season, that Amato was one of the finest singers and greatest artists that we have on the operatic stage to-day.

Amid all the gossip and talk, opinions seemed to be divided about Emmy Destinn, she having her defenders, while on the other hand others did not particularly admire either her interpretation of the rôle or her singing.

But let me come back to my mutton, namely, Caruso.

After he had sung that beautiful aria, "Cielo e mar," I made up my mind that he had returned to us no longer the extravagant, vociferous prodigal who used to set the groundlings aflame, but a serious artist who could base his claims to the fullest recognition no longer on mere voice, but on those qualifications which must exist before a singer can meet the most severe and exacting criticism.

Whether Caruso has the voice or not that he had matters, after all, not so much, by the side of the undoubted fact that he stands to-day before the world, in his particular rôles, unequalled.

Whether he has listened to the voice of criticism or to the voice of nature—whether he himself has realized, when in the doctor's hands, that the time had come when he could no longer exploit his marvelous voice as he has done—I know not. But the fact is that the almost brutal display of voice which he was accustomed to make has given way to a refinement of style, to a wisdom in the use of his unexcelled resources which entirely carry one away and give us all reason to hope that we shall have the enjoyment of this superb talent for many seasons yet to come.

The only trouble will be that the people who believe that the singer who shouts the loudest is necessarily the greatest will

no longer be satisfied, while there will be many, of course, who cannot refrain from comparing the Caruso they knew with the Caruso they will hear to-day. Let us hope, however, that most of these will learn in time to give due meed of praise to the man who is now not only the greatest of singers, but also the greatest of artists, and who before that was marvelous only for the glorious character as well as quantity of his voice, and largely open to criticism for his misuse of it.

I have heard pretty well all the great tenors that are to-day before the public, and there is no longer any comparison, for Caruso stands alone, doubly strong, for to-day he is based not alone on voice, but on art, and that of the highest. There was a time when you could, with justice, talk of Caruso's "voice" and Bonci's "art."

Now you can talk of Caruso's art as well as of Caruso's voice.

Your old friend, Willard Patten, a singing teacher, of Minneapolis, published in a recent issue a most illuminating, ably conceived and interesting article on the "tremolo," which no doubt has interested students and teachers of the voice, as it certainly ought to interest singers.

I bring the matter up because I think there is one point to which our friend has not, perhaps, paid sufficient attention, namely, that in some singers a tremolo is produced by overuse and overstraining of the voice.

As an instance of this, let me mention Louise Homer. Toward the end of last season her tremolo became positively distressing at times, but on Monday night, when she sang *Laura* at the Metropolitan, evidently her vacation and opportunity for rest had done their work and restored her voice to all its former freshness and glory, so that there was scarcely even a faint suspicion of the old trouble. Never do I remember Mrs. Homer to have sung more finely. She re-established herself even with the most critical. In the beautiful duo in the second act, "Come il fulgar del creato," her voice rang out through the house.

I do not know what would have become of Massenet's "Sapho" if Mary Garden had not carried it, not only up two flights of stairs—as Dalmorès does carry her in the first act—but through five acts. To me the music sounded thin, and the conductor, de la Fuente, attenuated it in some places to such an extent as to make it resemble the diaphanous condition of the coming comet's tail.

As usual, the critics are divided as to Mary Garden's performance, some giving it unstinted praise and others finding fault, not only with her singing, but with her acting, and particularly with her general tendency to throw herself all over the stage, as well as all over the tenor with whom she is singing.

But when one of the critics goes so far as to say that she was vulgar, especially in the first act, in the bal masqué scene, there I must enter protest. Mary Garden may paint with a broad brush, but it is beyond her personality ever to be vulgar. She has too artistic a temperament. She may appear vulgar to some whose Puritanical minds believe that the proper deportment for any woman is to be in the English style—that is, with her elbows glued to her sides.

Some of the credit of such success as the performance had is due Dalmorès, who made an attractive personal appearance and sang and acted with such fervor, and with such delicacy and charm, as to admirably support Miss Garden all through the performance.

I see that Charles Henry Meltzer, who occasionally throws the weight of his sympathetic and observant thought upon the destiny of operatic New York, issues a warning in the New York *American* to the "managers" of the Manhattan Opera House. Mr. Meltzer reminds us of the time when New York was completely Wagnerized, and he points out how there was a surfeit at last of things German and rough. He commends Mr. Hammerstein for his faith in the French school, and for the great pleasure which he has given to so many opera-goers by producing masterpieces of opera overlooked by other companies. But Mr. Meltzer sees the possibility of a dangerous tangent in the present trend of things. A wise manager, he says, will be careful not to go too far, even in

his most fervent and sincere enthusiasms.

It is, in truth, somewhat staggering to observe with Mr. Meltzer that, in a season two weeks old, we have had five Massenet operas, and that atop of these will come four more. He may well say that "nine operas by one man, when that man is neither a Verdi nor a Wagner, seems excessive."

I think there are some grounds for the alarm with which the critic of the *American* views the situation. Massenet is saccharine, and Puccini somewhat so; and if New York could tire for a time of anything so universal and various in its appeal as Wagner, how much greater is the danger of tiring of something which is far more limited in emotional and intellectual range, and especially something which inclines to the sugary?

If French opera is the order of the day, I am impelled to back Mr. Meltzer in asking for a little less Massenet, and a taste of Lalo, Herold, Auber, Bruneau and Dukas. Mr. Meltzer reminds us that New York is fickle in its tastes. To-day it seems all French, to-morrow all Italian. A few years back it was all German. Five years from now, he says, perhaps it will be madly Russian. To what revolutionary times in musical history we are coming when he can close with the following extravagant query: "Or who knows, the ruling school may be—American?"

Before we quit the theme of opera, let me remark a letter which I saw in the *Sun* the other day, from "Beantown." Is it possible, I wonder, that opera is going to effect the awakening and the salvation of Boston from the standpoint of fashion and gaiety? "Beantown," in his letter, notes that the *Sun* had lent its columns to paragraphs that might be construed as derogatory to Boston from this point of view. He then submits excerpts from a leading Boston daily to prove that the perpetuation of such an opinion of Boston is the extreme of injustice. Listen to this: "The women in boxes and on the floors were in gala dress. The men for once discarded the traditional Boston opera garb of swallow-tail coat, black cravat, derby hat." And this: "There is no chattering, no giggling, no yawning while the curtain is up, and during *entr'actes* there is well-bred animation and polite merriment." And this again: "He (Herkimer Johnson) thinks that the opera will lead women not to extravagance in dress, but to an appreciation of their physical advantages and disadvantages; that they will dress with more regard for them." "Beantown" challenges New York to show any greater open-mindedness than this.

I think to detect in Mr. Beantown's tone something kindred to my own point of view upon the world. His defense of Boston will, I believe, have a greater effect in irritating Boston than in reforming New York.

That is a strange story recently told in the New York papers of a woman, a teacher of singing, who became insane,

and whose hysteria finally took the form of causing her to sing most beautifully for hours at a time. The intervals in her singing were occupied with endeavors to take her life.

Morbid psychology is of absorbing interest to the modern world. This is probably because the past knew no finer distinctions than sanity and madness, while we to-day are beginning to acquire a much more refined understanding of the various phases of mental derangement. What interested me about the case was that the woman was mixed up with spiritualism, hypnotism and Christian Science—not that I have any desire to classify these things together, but the circumstance happens to do so, and I am merely reflecting the circumstance.

Why do women go off on such tangents? Not that any one of these things is necessarily of itself a tangent, for there is no one of them that a sane person cannot interest himself in, if he wishes, and remain sane. But let a woman get a good start at such things, and farther and farther off she flies on a tangent. Intellect gives way to hysteria, and emotional conviction grows by what it feeds on. Intellect is paralyzed, gripped by emotion as the octopus grips its prey. The mind at last serves only to transmit fitfully the insanity of a spirit run wild and beyond control.

The strange thing in this case is that the final form which the hysteria took was to inspire the lady to sing, and to sing more beautifully than ever in the normal state. It was probably a last, superlative concentration of the spirit upon the thing it was most intent on. Every other consideration of existence had vanished. The idea to sing was all that remained, and so there was nothing to do but sing, and keep singing, as long as there was spirit and will left. The lady is in the hospital and may recover.

I have no desire to attempt to limit such aberrations to women. Anybody is liable to fly off the wheel and break out of the system of law and order of the universe. But women have a whole-souled way of doing it, once they start out, that makes them masters of the art.

Fritz Kreisler is noted for the excellent cadenzas which he has composed for some of the concertos which he plays. They are well within the spirit of the works for which they are written, and are none too long. His recent performance of a Handel sonata led a writer in the *Times* the other day to relate the following incident concerning that master:

Matthew Dubourg, the English violinist, lived in Dublin when Handel visited that city. He was conductor of the Viceroy's band, and he played at the first presentation of "The Messiah." He was a genuine virtuoso, and liked to prove the fact. Once he introduced so long a cadenza into the middle of a work that when he returned to the melody Handel, who was conducting, murmured "welcome home, Mr. Dubourg."

Your Mephisto.

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# PASQUALE AMATO

**Baritone, Metropolitan Opera Company, New York**  
**Covent Garden, London Teatro alla Scala, Milan**  
**Grand Opera House, Buenos Aires**

From the time of his debut at the Metropolitan Opera House, the New York critics have had nothing but praise for Mr. Amato's superior vocal art. Although an Italian Baritone, Mr. Amato has interpreted roles in *German* and *French* with great success.

## PRESS COMMENTS

In "**LA GIOCONDA**," at the  
**Metropolitan Opera House,**  
**Nov. 15, 1909.**

As *Barnaba* Mr. Amato was excellent both vocally and dramatically.—*New York Herald*.

### Amato a Fine Barnaba.

Of Amato as *Barnaba* it is almost impossible to speak too highly. His voice sounded superbly, his action was full for dramatic meaning and suggestion, and his singing throughout the opera and especially in the "*Barcarolla*," was a model for variety of artistic resource combined with artistic repose and reticence.—*New York World*.

Mr. Amato was the *Barnaba*, and a superb one he was. His noble voice was poured with glorious sonority through every phase, and withal he sang both musically and dramatically. And thus the new season at the Metropolitan opened with a brilliant presentation of an opera of which Italy has good reason to be proud.—*New York Sun*.

Those who learned to admire all the work of Signor Amato last year can easily imagine that he found the part of the spy cut perfectly to his measure.—*New York Tribune*.

Mr. Amato sang with ample volume of tone, and there were good points in his acting; for instance, his hurried escape with *La Cieca* at the end of the third act.—*New York Globe*.

Amato earned another laurel by his impassioned and tuneful interpretation of the infamous *Barnaba*.—*New York American*.

Amato's *Barnaba* deserves especial mention. His voice was sonorous and satisfying, he sang with power and expression and he made of the spy a distinct characterization.—*New York Press*.

Italy's contribution to our opera had one further personality to reckon with in the baritone Amato. The one among last year's new singers to become a first magnitude star, he now found in the villain *Barnaba* a role for which native temperament had armed him literally to the teeth. In act and word, his characterization takes rank with the subtle and memorable parts played by the best men of all lands on this international stage.—*New York Evening Sun*.



—Photo by Frank C. Bangs

## PASQUALE AMATO

"**LA TRAVIATA**" at the  
**Metropolitan Opera House,**  
**Nov. 18, 1909.**

As *Germont* Mr. Amato sang excellently and was almost compelled to repeat his aria "*Di Provenza*."—*New York Herald*.

Pasquale Amato sang the music of *Giorgio Germont* with so eloquent an output of tone that he got almost as much applause as Caruso.—*New York Press*.

Amato again demonstrated the very marked advance in his art,

and sang with rare beauty of voice and art the well-known aria in the third act.—*Evening Mail*.

The *Giorgio Germont* was Amato who, as usual, sang with taste and skill.—*New York American*.

Worthy of the best things in the representation was the singing of Signor Amato.—*New York Tribune*.

Amato's first appearance in "**Parsifal**" at the Metropolitan Opera House, N.Y., Feb. 22, 1909

Amato's portrayal was remark-

ably fine throughout. His performance of the first scene brought out movingly the significance of every word. This was lyric singing of unusual excellence; singing pregnant with emotion that carried absolute conviction. In the scene within the Temple of the Grail the Italian baritone rose to a pathetic eloquence that was deeply impressive. Again in the last act when *Amfortas* bares his wounded breast in the frenzy of suffering, Amato sang and acted with superb dramatic force. Amato's portrayal of *Amfortas* measured most favorably with those of Van Rooy and other famous baritones. No wonder Cosima Wagner would like to engage the Italian baritone for Bayreuth.—*New York Press*.

There was only one significant change, and that one that was calculated to excite curiosity. An Italian singer essayed one of the most important roles—that of *Amfortas*. It was Signor Amato, who has been generally recognized as the one really significant and valuable acquisition by the Metropolitan.—*New York Tribune*.

His interpretation was a sincere and artistic effort and in the main, tender and touching. He sang the music with much beauty of tone and finish of phrase. On the whole it was a deeply felt and honestly delivered reading of the part and added not a little to the great credit which this admirable singer has gained since he joined the Metropolitan forces.—*New York Sun*.

There was a new *Amfortas* in Pasquale Amato, who sang the role for the first time on any stage. Dramatically, he gave a surprisingly good performance, and his beautiful voice has rarely been heard to better advantage.—*New York Times*.

The *Amfortas* of Amato was the surprise of the performance. Many Wagnerians in the audience had gone to the Metropolitan expecting to be pained by an Italian treatment of the part. They were probably not quite convinced of their mistake when the last curtain fell. But the majority in the house were delighted. Amato sang the music of the sin-laden ruler of the Grail Brotherhood; he did not merely declaim it. Moreover he informed it with deep human pathos, which never for a moment degenerated into sentimentality. In passing I may mention that he did excellently with the German text, softening it a little, as a Latin must, without harming it.—*New York American*.

Mr. Amato sang several concerts at the Kursaal in Ostende last summer, following Caruso's engagement. He became such a favorite with the public of this fashionable resort that he was immediately re-engaged for next summer.

Mr. Amato will appear in a limited number of concerts during the present season and make a FALL TOUR in 1910. For full particulars address:

## CONCERT DEPARTMENT

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## MUSICAL STUDY IN KINDERGARTEN

Interesting Suggestions Inspired by Mrs. Estelle Webber Hill, of Merchantville, N. J., as to Methods of Capturing the Youngsters' Interest and Enthusiasm

PHILADELPHIA, Nov. 22.—A novelty in the form of a kindergarten for the study of musicians and musical history has been originated in the little town of Merchantville, N. J., near Philadelphia. It is designed primarily to awaken in the minds of young children a love of that which is best in music, and, though established for barely two months, already gives promise of great success.

The idea was conceived by Mrs. Estelle Webber Hill, wife of Thomas Clifford Hill. Both Mrs. Hill and Mr. Hill were pupils of Joseph Pache, of Baltimore, prior to their marriage. Mrs. Hill also studied for three years at the University of Syracuse.

Mrs. Hill is an accomplished pianist, and Mr. Hill, in addition to being an artistic performer on the piano, is a composer of much ability.

Noting the interest displayed in music by her own children Mrs. Hill set about devising a way of making the study of the old masters attractive to young minds. At first the task seemed almost impossible, because the material seemed so "dry" from the childish point of view.

Mrs. Hill persevered, however, and succeeded finally in collecting sufficient material to make a start. She invited ten girls, ranging in age from eight to thirteen years, to her home one Saturday evening, and, without explaining her plan, suggested the formation of a club. The children jumped at the idea. A name—the "Treble Clef Club"—was selected, and a president, secretary and treasurer chosen. Mrs. Hill sought to allow the children themselves to manage the affair as much as possible, so as to enlist their fullest interest.

Having accomplished this much, Mrs. Hill asked a few preliminary questions, such as "Who can name a famous musician?" Several answers were forthcoming more or less accurate. Next she asked if any one had ever heard of Bach. All confessed ignorance. Giving Bach's full name, and telling the children to write it down, and to get out their notebooks and pencils, she announced that at the next meeting of the club they would take up the question of Bach—who he was and what he did. Incidentally, she said that she would then play some of Bach's music for them.

This method of arousing the curiosity of the children succeeded admirably. On the following Saturday night several of them were able to give a fair account of John Sebastian. To complete their knowledge Mrs. Hill then read a brief sketch of the composer, which in itself was unique. No attempt was made to analyze the effect of his childhood on his later music in a direct way, yet the little incidents that shed light on his character were dwelt upon at length. The fact that Bach had twenty-one children caused a shriek of laughter, but the laughter served the double purpose of impressing the name of Bach on their memories and of brightening what otherwise might have been a dull lesson.

Similarly, it was brought out how Bach had been forced to steal manuscript from his jealous brother and copy it by moonlight, in order that he might have material from which to study.

The children made brief notes in their books as to the year of Bach's birth, the principal events of his childhood, the names

of some of his leading works, and finally of his death and burial.

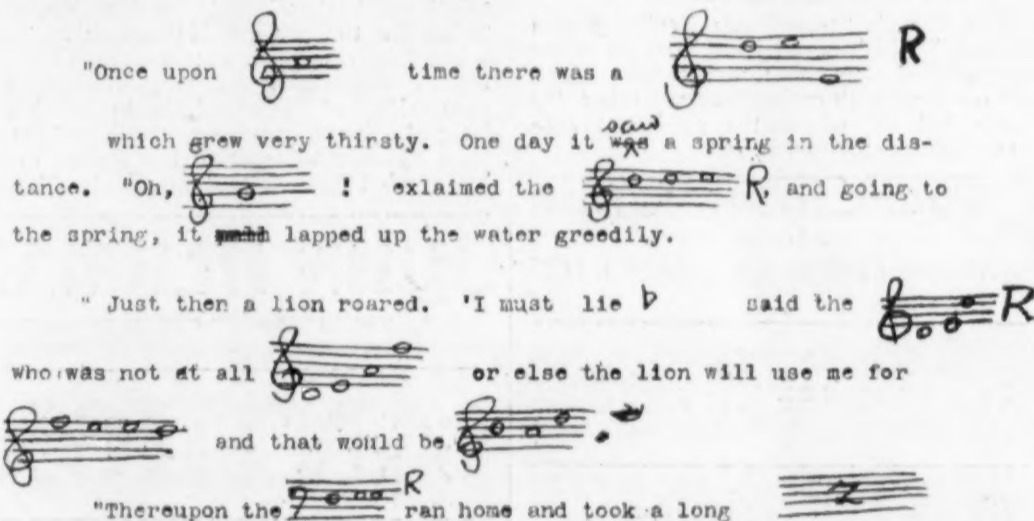
This much accomplished, Mrs. Hill introduced a musical rebus, herewith reproduced.

The children seized upon the problem with much earnestness. Although several



MRS. ESTELLE WEBBER HILL  
She Has Devised a Novel and Successful System for Kindergarten Classes in Music

had studied music for two or three years, never before had the notes of the scale been brought to them in such sharply de-



Rebus Suggested by Mrs. Hill as a Means of Encouraging Young Children to Seek Musical Lore

fined form. Those who were not so proficient in reading music immediately became desirous of learning, and since that meeting of the club have mastered the letters of the scale as well as the alphabet.

The children insisted on being allowed to copy the rebus in their notebooks, which

they later carried off home with delight, as words of thanks and approval from their parents amply testified.

To close the evening's "play-lesson," the club adjourned from the library of Mrs. Hill's home to the music room. Mrs. Hill played several selections from Bach, carefully choosing those which would serve to awaken new ideas of music. It is safe to say that had Mrs. Hill previously called the same children into her home and played the same works they would have become bored and listless. But now that they knew something of the man who wrote the music, the music itself took on a new interest.

In turn the club has taken up Handel, Haydn, the charming story of Mozart, etc. Only one composer is taken up at each meeting, the meetings usually lasting one hour. The hardest problem seems to be to get the children to go home. Some of them apparently would stay all night to "talk music."

That those who may care to take up a similar movement in their neighborhoods may get an idea of the sketches of the musicians which are used, the following on Haydn is appended:

"Joseph Haydn was one of the most noted composers of the eighteenth century, born at Rohran, a village in Austria, March 31, 1732.

"The cottage in which he was born is still standing, and was built by his father, a worthy wheelwright. Hither people come from many lands to see the birthplace of this great musician.

"In his earliest childhood the boy showed great talent for music, and as his parents both played and sang a little, he soon learned to sing. At the age of six years we find him able to stand up in the choir of the village church and lead in solos, having a sweet and true voice."

At this juncture, naturally, the children asked, "What is a true voice?" This having been explained, the reading of the sketch proceeded:

"At length the boy's voice began to break. He left the choir and found a home with the family of a wig-maker named Keller. Later he married one of the wig-maker's daughters—but this union was an unhappy one and they soon parted.

"All the while we find him making friends with the musical people of the higher class, composing and studying hard, until one day in the year of 1761 we find him appointed to the directorship of the private orchestra of Prince Esterhazy. Here he

"Once there was — great musician, whose name was — thoven. He — came very de —, but still he could write musi —, — cause he could imagine how the music would sound —," etc.

At the last meeting of the club the members voted to create a treasury, and by paying in five cents apiece each week, to acquire enough to buy club pins. The pins will illustrate the treble clef.

It is also proposed to form parties to hear symphony and other concerts in Philadelphia. J. S. M.

### Farrar Ill; Baltimore Performance Off

Owing to an attack of tonsillitis, Geraldine Farrar, who was to have appeared in "Tosca" in the Lyric Theater, Baltimore, Friday night, November 19, was not able to sing with the Metropolitan Opera Company and the performance was called off. An effort was made to change the opera, but the Baltimore management wanted Miss Farrar or nobody, and decided to keep the house closed.

The Flonzaley Quartet is giving two concerts in London this week and one next week.

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LAST YEAR'S GREAT SUCCESS WITH THE  
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## MISS THOMPSON SOLOIST WITH KNEISEL QUARTET

Boston Pianist Displays Admirable Musical Accomplishments at Fitchburg (Mass.) Concert

FITCHBURG, MASS., Nov. 22.—The opening chamber concert of the nineteenth season was given in Wallace Music Hall a week ago Thursday evening by the Kneisel Quartet, with Edith Thompson, the Boston pianist, as the assisting artist. The program consisted of:

Sgambati's Quartet in C Sharp Minor; the andante with variations from the Quartet in A Major, by Gliere; the Quartet in B Flat Major, for pianoforte, violin, viola and violoncello by Saint-Saëns.

The cosmopolitan character of the program made it of unusual interest, representing as it did the Italian, Russian and French schools. The artistic playing of the Kneisels deserved the hearty applause they received, but the climax of the program was reached in the Saint-Saëns number.

This was Miss Thompson's first appearance here with the Kneisels, and she sustained her share in the performance of the work admirably. She has played many times with this organization and always with marked success. "Miss Thompson, although one of the youngest of the group of Boston pianists, has earned her place among the elect," said the Fitchburg *Sentinel* in reviewing the concert. "There was revealed in her playing that undefinable something which is often expressed by the much-abused word 'temperament.' It has vigor and fire, but these qualities are not used rashly or at random. They are controlled intelligently and with a nice sense of values in the colors of tone. Her first appearance here was a positive success."

There was a very large audience which completely filled the hall, and there was much enthusiasm expressed in the applause of those present. Miss Thompson is to play again with the Kneisel Quartet this



EDITH THOMPSON

season, the date being in Brooklyn, New York, January 20. She is also to give a pianoforte recital in Boston probably some time in January. Among her other early engagements are concerts in Concord, Mass., December 3; Salem, Mass., December 15; West Roxbury, Mass., December 30, and Westbury, R. I., January 21.

### Why Musicians Wear Long Hair

"Why do musicians wear long hair?" said the barber. "Pshaw, I thought everybody knew that. They wear long hair to protect their ears, of course—their sensitive ears."

"All depends, with musicians on the ears, the same as all depends on the eyes with painters. And the ears of musicians are delicate, liable to take cold, liable to aches, inflammations and what not. So they protect them with long hair, and you have no more right to laugh at the mane of a pianist or violinist than at the protective shields and pads of your favorite halfback."

—Philadelphia Bulletin.

### Rose Ford Married

Rose Ford, the American violinist, and George Henry Samuels, a well-known illustrator and designer of New York City, were married on Monday by the Rev. Dr. Charles F. Aked. Miss Ford will continue her professional work after returning from her bridal tour. Mr. and Mrs. Samuels will reside in New York.

Max Reger's "Symphonic Prologue to a Tragedy," which bored New Yorkers at the Boston Symphony's first concert this season, was received with enthusiasm the other day in Heidelberg, where the composer conducted the performance.

## THE VOLPE ORCHESTRA ANNOUNCES SOLOISTS

Blanche Arral to Appear with Progressive Organization at December 5 Concert

The management of the Volpé Symphony Orchestra has announced the soloists for this season's concerts in Carnegie Hall, as follows: On December 5, Mme. Blanche Arral, whose recent triumph is still fresh in the minds of New York music-lovers, followed by Mme. Kirkby-Lunn, whose appearances in London have attracted special notice; Tina Lerner, the brilliant pianist, and Maximilian Pilzer, the concert-master of the orchestra.

The approbation which the Volpé Orchestra received from press and public alike at their first appearance as support to Blanche Arral this season goes far to augur another successful year for this organization. The long and weary road, relieved by the satisfaction of good work done, which Mr. Volpé has traveled to guide his young organization to the goal of successful accomplishment, has wrought him to the point where he can look with pride on the compact and brilliant body of musicians which he has gathered together. Constant striving to lift up the status of the musician has brought its own reward, and he is now reaping the benefit of his altruism in the support which the public is giving to his concerts, which show a finish and elegance which older organizations may well envy.

One of the chief factors to this desideratum is the youth and the enthusiasm of the performers, who are guided as much by their love and respect for their conductor as they are by their inherent love of the music.

Mr. Volpé gives as much attention to the smallest detail of the performance as he does to the more important matters, even to the choosing for his soloists, who are selected with an eye to the perfection of the program.

### John McCormack's Abilities Defined

John McCormack, the Irish tenor, who made his debut at the Manhattan Opera House recently, has already become a great favorite with his fellow-countrymen in New York. Arthur Hammerstein says that he was being shaved the other day by an Italian whom he often patronizes, and who is a great partisan of Enrico Caruso. "I asked the barber," said Mr. Hammerstein, "what he thought of McCormack. 'He's a fine singer, but he's not in Caruso's class,' replied the tonsorial artist, whereupon a man who had been waiting to be shaved jumped up and, in a brogue as broad as the East River, retorted that the Italian didn't know what he was talking about. Though

Mr. McCormack is one of my father's chief artists, I didn't want to fight, as I like the barber and the Irishman looked as if he could whip the whole shop, so I suggested that the two tenors were of different type, Mr. McCormack being a lyric and Caruso a dramatic tenor. At this the son of the Emerald Isle roared out, 'I don't care what kind of a tenor Johnny McCormack is. I know he can sing like hell.'—New York Tribune.

### VIOLA DAVENPORT'S DEBUT

Clara Munger's Gifted Pupil Appears with Boston Opera Company

BOSTON, Nov. 22.—Viola Davenport, a Boston girl, was the débutante last Saturday evening at the Boston Opera House, when Delibes's charming opera, "Lakmé," was given an excellent performance before an audience of good size. The remainder of the cast was identical with that of the performance Monday night, with the exception of the substitution of Archambault for Nivette as Nilakantha; Mallika, Bettina Freeman; Ellen, Evelyn Parnell; Rosa, Virginia Pierce; Mrs. Benson, Elvira Leverone; Geraldo, Paul Bourillon; Frederico, Rudolfo Fornari; Hagi, C. Stroesco.

All of Miss Davenport's early training was exclusively under Clara Munger, one of Boston's best-known teachers. She has recently been a pupil in the Boston Opera Company's School, in which Miss Munger is a member of the faculty.

This was the first appearance of Miss Davenport on any stage, and she deserves credit for ease and grace as well as for her singing, which was characterized by beauty of tone and clarity of technic. Her appearance lacked the awkwardness so often apparent in the work of a débutante. She has natural grace and dignity of carriage, which will be of inestimable advantage to her in an operatic career. She was most effective in her singing in the first act and in the "Bell" song of the second, although her duets with Miss Freeman and M. Bourillon deserve favorable mention. In her acting she did not overdo, and was generally convincing throughout. She has reason to feel proud of her success in this, her debut.

The performance as a whole was excellent. The stage settings were as beautiful as ever, the chorus sang well, and the ballet did its share toward the success of the evening.

D. L. L.

### Enjoys It More and More

GOSHEN, IND., Nov. 12, 1909. To the Editor of MUSICAL AMERICA: Enclosed find check for another year's subscription. I enjoy your paper more and more, and could not get along without it. Wish MUSICAL AMERICA all possible good luck. Hope this will be its most successful year.

E. G. HESSER.

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## MME. LIPKOWSKA A WINSOME 'VIOLETTA'

Russian Prima Donna Makes Successful Début in Verdi's "Traviata" at the Metropolitan Opera House—Her Voice a Light Soprano of Uncommon Quality and Range—Her Remarkable Beauty and Youthful Charm

Verdi's "La Traviata," which was given its first performance of the season at the Metropolitan Opera House on Thursday evening, November 18, served to introduce a newcomer in the company who should prove a most valuable acquisition. This was Lydia Lipkowska, who comes from the Imperial Opera at St. Petersburg, and who has had experience in other important opera houses of Russia. She proved the possessor of unusual beauty of voice, enhanced by high finish of technic, and, in addition, dazzled all beholders by her exceeding great facial beauty and plenteous youthful graces. She presented, visually, one of the most winsome and appealing *Violettas* New York operagoers have seen in a long time, and her performance revealed uncommon resources of art as well.

Mme. Lipkowska's is a light, clear, fluent and flexible soprano, further distinguished by its purity and extended range. Her phrasing was highly superior and her singing was accomplished easily and naturally and with refreshing absence of unnecessary frills and tricks. Her rendering of the familiar "Ah, Fors e Lui," was charming, and in the "Sempere Libera," sung with simplicity and grace, she took the final E flat with such ease and brilliancy that the audience recalled here again and again. The pathos of the later scenes gained appreciably by the tenderly plaintive note in her singing and the artistic quality of her acting.

Mme. Lipkowska's repertoire, outside of Russian rôles, of which she sings many, includes three parts—*Lakmé*, *Violetta* and *Rosina* in "Il Barbiere." She made her Boston début with what was said to be a very beautiful interpretation of *Lakmé*, in the opera of that name, which the Metropolitan management, not regarding the Delibes work highly, has seen fit to exclude from its lists for this season. The matter is one for extreme regret, if one may judge from the character of Mme. Lipkowska's singing in "Traviata."

Caruso, as *Alfredo*, and Amato as *Germand*, were the principal associates of Mme. Lipkowska in the performance of "Traviata." Caruso's tones occasionally lacked smoothness, and he sang once or twice with an overplus of strenuousness—his old fault. Amato utilized his splendid



LYDIA LIPKOWSKA  
Russian Prima Donna, Who Made Her Début at the Metropolitan Recently in "Traviata"

voice with all the art, grace and power for which he is noted.

Despite Caruso's presence in the cast, the audience was only moderate in size.

### "I Love Music, but I Hate Musicians"

Apropos of Max Fiedler's presentation of Reger's "Symphonic Prelude to a Tragedy" with the Boston Symphony Orchestra in New York last week, H. T. Finck says in the *Evening Post*: "I love music, but I hate musicians," the eminent German author, Dr. Riehl, used to say. Why did he hate musicians? Because most of them do not love music, but only love themselves. Their one thought is to show off their own

accomplishments and cleverness; they choose pieces which help them to do this, regardless of their intrinsic merits. Orchestral conductors are no better than the singers and players. They give their audiences a surfeit of Berlioz, Richard Strauss, Max Reger and other orchestral tone-jugglers, not because their works deserve such preferences on account of their contents, but because they help to show off the good points and the brilliant execution of the orchestra."

## SONGS OF THE NATIONS

Board of Education's Lecturers Illustrate Them in Recitals

Lecture-recitals on the songs of various nations are the feature of the music lectures for adults conducted by the Board of Education of New York during the closing days of the month. A lecture on "German Lieder," by Grace E. Ewing, will be given at Public School No. 1, Henry and Catharine streets, on Saturday, November 27, and on Tuesday, the 30th, at Riverdale Hall, Riverdale avenue and Two Hundred and Fiftieth street, Mrs. Henrietta Speke-Seeley will discuss the "Songs of Burns." A recital on Monday, at Realty Hall, by Walter L. Bogert, was devoted to "Irish Folk Songs," and on Wednesday, at Public School No. 37, One Hundred and Forty-fifth street, Eva E. Wycoff was scheduled to lecture on "German Songs."

Other free music lectures announced for this week were: Sunday, November 21, "Die Götterdämmerung," illustrated with piano selections, Mrs. Mary Hill Browne, at Public School 83, No. 216 East One Hundred and Tenth street; Wednesday, November 24, "Modern Instrumental Composers, Brahms—Part II," illustrated by musical selections, Daniel Gregory Mason, at Y. M. H. A. Hall, Ninety-second street and Lexington avenue.

### Wanamaker Artists in Concert

In the annual concert which serves to bring together the leading artists who have performed during the year for the Wanamaker musical organization, a program was presented in the Wanamaker auditorium, New York, November 19, which included the Gaitz-Hockey Quintet, in selections from "Samson and Delilah," by Saint-Saëns; the Vienna Quartet in Strauss's "Danube" waltz; Dr. Dufft, singing the "Evening Star" song, from "Tannhäuser"; Miss Marquise, in the Prize Song from "Die Meistersinger," and Mr. Van York, playing with the Angelus the first movement of the Grieg piano concerto in A minor, to which the orchestral accompaniment was played on the organ by Arthur Depew.

### Fortune Left to Opera Singer

TORONTO, Nov. 20.—Announcement has been made here that an opera singer whose stage name is not known, but who was christened Alvis Fay, is heir to a small fortune left by her mother, Mrs. Maggie Fay Hanson, who died recently in Oklahoma City. It is said that the singer is in Canada with an Australian opera company.

### Kind Words from Colorado

BOULDER, COLO., Nov. 13, 1909.  
To the Editor of MUSICAL AMERICA:  
Enclosed find a renewal of my subscription. To say that I enjoy your paper would be but a mild expression of the pleasure I derive from it. Wish you every success.  
JOSEPHINE H. LEE.

The city of Ferrara, in Italy, is planning an opera festival for next year, in which all the participants shall be natives of Ferrara now at various opera houses throughout the country and elsewhere. Fourteen singers and two conductors have already been engaged, including Mme. Fabbri, who was at the Academy of Music, New York.

## NEW HAMMERSTEIN HOUSE FOR BROOKLYN

It Will Cost \$1,250,000 and Seat 3,075—Impresario Files His Plans

Oscar Hammerstein filed plans last week with the Building Bureau, Brooklyn, for his new opera house, in Grant Square, which is to cost \$1,250,000. The Hammerstein Brooklyn Opera House Company is named in the specifications as owner. The officers of the company are: Oscar Hammerstein, president; Edwin B. Root, secretary, and Arthur Hammerstein, treasurer. W. H. McElfatrick, the architect, lives in Brooklyn.

The plot in Bedford avenue, between Bergen and Dean streets, which has been selected, is unimproved, so that work on the foundation can begin as soon as the plans are approved. It is expected that ground will be broken within three weeks, and that the building will be ready for dedication early next Fall.

The general scheme of the new opera house will be the same as that of the Hammerstein Philadelphia Opera House. The building will be eighty-five feet high. There will be five stories. The main entrance will be on Dean street, with a side entrance on Bedford avenue, and the stage entrance will be on Bergen street. The building will extend the full length of the block, 220 feet along Grant Square.

The structure will be of brick, stone and terra cotta. The foundations are to extend only ten feet below ground and will be constructed of brick and concrete. The auditorium will seat 3,074, 874 more than the Academy of Music. The orchestra will have 900 seats, the grand tier boxes 150, the balcony 900, the gallery 980 and the proscenium boxes 144. The orchestra will be practically at the street level. There will be extra wide vestibules and foyers and large coat rooms.

The grand tier boxes will be a feature. There will be twenty-five of these arranged in a semi-circle above the orchestra seats, each box seating six. Besides there will be twenty-four proscenium boxes, each with the same capacity. Provision will be made for an unusually large orchestra.

Drawings of the front elevation were not filed. Mr. McElfatrick, the architect, explained that Mr. Hammerstein had not been quite satisfied with the design submitted.

"The sketch for the front elevation which we submitted to Mr. Hammerstein was not elaborate enough," he said.

Mr. Hammerstein expressed a determination to build in Brooklyn an opera house of his own after he failed in negotiating for dates for his company at the Academy of Music. The impresario declared that the directors of the new academy had given the Metropolitan Opera Company a monopoly of the opera dates at the Academy.

De Pachmann was playing in Edinburgh at last accounts.

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## WHAT CONCERT TOURS IN SPAIN MEAN

### A Great Field for Musical Missionary Work—Experiences of the Chaigneau Trio—Mischa Elman Stirs Paris

PARIS, Nov. 10.—Did you ever see a grand piano arriving on foot? Probably not, if you have spent most of your time in the civilized centers of America. That sort of behavior from an otherwise perfectly well-bred piano belongs to that barbaric state which engenders the enslaving of women, the useless torture and sacrifice of animals and the burning of martyrs.

So a piano hobbling along on its three legs, barebacked and uncovered, aided only by the lumbering efforts of two or three unsuspecting workmen, is a sight characteristic enough, it appears, of pagan Spain.

This, at any rate, was the spectacle seen from her hotel window by Mlle. Thérèse Chaigneau as she looked across the square toward the theater during the recent tour of the Spanish cities of the Chaigneau Trio.

All of which was but one of the many amusing and astonishing incidents which have provided the artists with so much captivating romance and conversational material.

Needless to say, and yet needful, too, by the exigencies of the profession of chronicler, the tour was a success, being under the general direction of the Society Philharmonique of Spain. This association is organized on the plan of the society of the same name in Paris. Each important city, however, has a circle of its own which is a part of the national society. Artists are engaged to make the circuit of these cities.

From all one can learn, Spain is the coming field for the musical missionary. The present musical public is far more connoisseur in the matter of bull fights than in music. It is a public which assembles at the initiative of the national director of the society, who happens to be not only an enlightened and aspiring patriot, but a man of real appreciation; a public whose powers of discrimination are focused upon the dress and personality of the individuals of the audience, or at best upon the emotional appeal contained in the music which they passively hear. There are usually from four to six people in an audience who comprehend and listen, and to these the artists address themselves.

One year the educative passion of the director gave birth to the idea of a Beethoven season. Every artist who crossed the border carried a Beethoven program. There were Beethoven sonatas, trios, quartets, symphonies and songs, and throughout the musical public of Spain maintained its prodigious passivity. It is impossible to offend them either by a pedantic monotony or by a vulgar variety. It is equal to them whether they hear a Bach fugue or "Yan-

kee Doodle" with Wieniawski variations, so to speak.

In Barcelona the trio could find no one who was willing to undertake the business of turning the music. There was in the same hotel, however, a young Englishman, who had come to their rescue once before, at the critical moment of their arrival at

But he had never read a line of music in his life.

That didn't matter (humility is also a member of Necessity's family). Neither had anybody else, it seemed. He could try.

So, by the aid of occasional signs from the artists and a carefully and quickly constructed analogy between the ups and downs of the printed page and the ups and downs of hands, keys and strings, the Englishman acquitted himself with honor as a skillful page-turner and an intelligent listener.

An artist, to a Spanish lady, is a creature to inspire the darkest suspicions.



A Group of Prominent Musicians in Paris. From the Left: Louise Bybee, an American; Mlles. Thérèse, Marguerite and Suzanne Chaigneau and Mlle. Psychari, Granddaughter of Renau, the French Writer

the station, unmet, through a misunderstanding of the "receiving" committee—and speaking not one word of Spanish. It happened that the Englishman was familiar with the country, knew the hotels, several languages, loved music and had heard much of the artists. On the afternoon before the concert, and after repeated failures on their part to find a man brave enough to occupy himself with the pages, the Englishman said he wished he might come to the concert. The ladies were sorry, but they could think of no way in which he might gain admittance, since only the members of the society are eligible as auditors at these concerts. Then he suddenly occurred to them as a possibility for the pages.

A woman, to a Spanish gentleman, is a composite of emotions and instincts, devoid of the faculty of intelligence. These facts and the consequent shortcomings in the matter of hospitality from the women, and the astonishment of the few men with whom they had conversation regarding the recent socialistic troubles, that women could occupy themselves with affairs of state and government, furnished an amusing contrasting aspect to the Chaigneau having recently enough toured England, where art is royally honored and where women are creating one of the vital political issues of the day.

But notwithstanding the various forms of darkness unbelievable in the Spanish mind, the innovation of a trio of women

artists was of so great an interest to those who do take account of progress and art that the director of the Spanish Philharmonique has written to Madier de Montjau, their Paris manager, asking that the tour be repeated on the earliest possible dates.

\* \* \*

Mischa Elman made his first appearance here last Saturday evening since the time he played in Paris as a child prodigy a number of years ago. He gave his recital in Salle Gaveau under the direction of Gabriel Astruc, astonishing and delighting the musicians who heard him. That the boy has real genius the Paris public quite unanimously grants, and a feeling for shading and tone color that Casals alone, of all the living masters, is able to surpass.

\* \* \*

Rey has announced an interesting series of six piano recitals by Edouard Risler, the first to take place November 29. Four programs will be consecrated respectively to Beethoven, Schumann, Chopin, Liszt and the last two to modern French composers. With the exception of Harold Bauer, this artist is unquestionably the most interesting of the resident pianists in Paris.

\* \* \*

Unpropitious weather attended the opening of the musical season at Trinity Lodge last Wednesday evening. This is an institution in the very heart of the Latin quarter, established by Miss Smith, an American Deaconess of the Episcopal Church. A well equipped hospital, circulating library and regular musical programs are some of the purposes of the work. Last week's program was quite superior, and the audience was not small in spite of rain. May Peterson, an American girl, sang a charming group of sixteenth century Italian songs with a remarkably good diction and style; Edward Clarke did the Dvůřák gypsy songs, Dorothy Swainson played the Chopin A Minor Fantasia and Misses Esther and Dorothy Swainson played the E Minor Brahms sonata for piano and cello and the Elegie of Fauré.

These talented young Englishwomen, the Misses Swainson, are arranging an American tour with a violinist for next year. Their work is especially good, as they are both rarely musical and excellently trained in ensemble playing. They have studied for many years in Paris. Miss Esther Swainson's work evinces to a gratifying degree the exquisite influence of her master, Casals. Her sister has been for some time a pupil of Harold Bauer.

LOUISE LLEWELLYN:

#### Ottawa's Opera Season Opens

OTTAWA, Nov. 22.—Ottawa's brief opera season opened last Monday with "Il Trovatore" at the Russell Theater, sung by the National Grand Opera Company. Earl Grey, the Governor General, and Countess Grey, were present in a brilliant audience. Mme. Frery sang *Leonora*; Blanche Hamilton Fox, *Asucena*; Mr. Battanini, *Manrico*, and Mr. Secchi, *di Luna*.

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## BEETHOVEN SERIES BEGUN BY MAHLER

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Interesting

Gustav Mahler and the Philharmonic Society of New York gave the first concert of the Beethoven cycle at Carnegie Hall, November 19. A note in the program book explains that at these concerts all of the nine symphonies will be performed except the first, and seven of the composer's eleven overtures. The general plan will be to give two symphonies at each concert, separated by an overture written in the same period. There are exceptions to this rule, however, and one of them is the concert which was given Friday afternoon, the program of which was as follows:

Symphony No. 2, D Major; Overture, Leonore No. 3; Overture, "Fidelio"; Overtures, Leonore, Nos. 1 and 2.

The symphony received a dramatic interpretation, with a splendid working up of the climax of the last movement. In certain passages, especially those of a contrapuntal nature, the precision was not all that could be desired. In attack, however, Mr. Mahler's precision was startlingly perfect.

With the New York Symphony last year giving three of the overtures to "Fidelio" in juxtaposition, and the Philharmonic this year giving all four, the New York public is in a fair way to learn to distinguish these overtures. In keeping them disentangled the chief thing is to remember that "Leonore No. 2" and "Leonore No. 3" were the first two composed, the second of these being a revised version of the first. "Leonore No. 1" was the third composed—a simplified version for Prague. The work commonly known as overture to "Fidelio" was the last written, and makes no use of the themes in the opera.

The overtures were so arranged in the program as not to have those of a similar nature come together. Thus one gained a good perspective of these splendid works without experiencing a sense of monotony.

The audience was fairly large and enthusiastic.

### Extensive Tour for Flonzaley Quartet

The subscription which Loudon Charlton has started for the concert series which the Flonzaley Quartet will give at Mendelssohn Hall this Winter shows in striking manner the sudden leap which this unique organization has made into popularity in New York, as it has throughout the country. A tour booked to the Pacific Coast, with practically every available date filled during the entire period, is convincing evidence of the impression made in America. The three New York concerts in the subscription series are scheduled for Tuesday evenings, January 11, February 1 and March 1. Three concerts will be given in Boston and a series of two or more concerts in Chicago, St. Louis and other cities.

### Christine Miller's Engagements

PITTSBURG, Nov. 22.—The Pittsburgh Orchestra, with Christine Miller as contralto soloist, was greeted by a large and warmly enthusiastic audience in its recent concert at McKeesport. Miss Miller was compelled to add several encores. This busy Pittsburgh

## BUFFALO MALE CHORUS MEMBERS AS MERRY VILLAGE MAIDENS



THE DAISY CHORUS IN "FORTY-FIVE MINUTES FROM MAIN STREET"

As told in MUSICAL AMERICA last week, the Guido Club, Buffalo's progressive male chorus, has shown its versatility by producing, instead of the usual oratorio or miscellaneous part song concert, an original musical comedy, entitled "Forty-five Minutes from Main Street." The performance made a distinct "hit." The book and lyrics are by John D. Wells, one of the cleverest newspaper men in Buffalo. Seth Clark, director of the Guido Chorus, composed some of the music and adapted the rest. The farce deals with woman suffrage.

artist has booked numerous engagements for the near future. On November 20 she appeared as soloist at a Sewickley musicale, and on December 5 she will sing at the Elks' Memorial Service at the Nixon Theater. Miss Miller has made many appearances at Bellevue and has been engaged for another concert there on December 7. At Susquehanna University she will give a recital on the 9th, and the same program will be repeated at Appleton, Wis., on the 27th. At the Greensburg Institute Miss Miller will appear on December 23 at the morning, afternoon and evening sessions.

### Milwaukee Choral Society Opens Season

MILWAUKEE, Nov. 22.—The season's opening concert of the A Cappella Choir showed that the well-known German musical organization has regained the full measure of its former popularity. The event brought added laurels to the director, Professor William Boeppeler. The program was opened with a psalm by Mendelssohn, followed by Gounod's intricate variation of the 137th psalm, "By the Waters of Babylon." In both selections Professor Boeppeler held the individual voices well in hand. The solo features of the program were especially well received, including interesting piano selections by Adams Buell and several offerings by Clarence Shepard, pianist and organist. Catherine Clarke, a Milwaukee soloist, appeared at her best in an interesting ballad program. M. N. S.

### Goshen Chorus to Sing Coleridge-Taylor Work

GOSHEN, IND., Nov. 22.—Ernest G. Hesser, baritone, supervisor of music in the public schools of this city, announces a performance of Coleridge-Taylor's "Hiawatha's Wedding Feast" by the high school chorus.

Besides the above chorus, Mr. Hesser has a second chorus, a Girls' Glee Club and an orchestra, all of which will shortly appear in public. He is also the director of two choirs and is chairman of the executive committee of the Northern section of the Indiana State Teachers' Association, in which capacity he is preparing a program for the coming convention.

### Special Shreveport Choral Service

SHREVEPORT, LA., Nov. 20.—The last special musical service by St. Mark's Boy Choir, under Edward H. R. Flood, organist and choirmaster, was given recently, and proved a service of particular beauty. The services are given by Mr. Flood, who is also director of the Shreveport School of Music, on the last Sunday of each month.

### Concert by Manuscript Society

The Manuscript Society of New York gave its first private concert of its twenty-first year Thursday evening, at the National Arts Club, Gramercy Park. Songs by William G. Reynolds, of Tacoma; Eleanor Everest Freer, of Chicago, and Dr. S.

N. Penfield, of New York; piano pieces by Ernest R. Kroeger, of St. Louis, and a sonata for piano and violin, by Henry M. Gilbert, of New York, were on the program. The artists engaged in its performance were Florice Chase Haight, soprano of the West End Presbyterian Church; Elizabeth Morrison, mezzo-soprano; Lisette Frederic, violinist; Charles Darbyshire, baritone of Dr. Parkhurst's church; Paul Tietjens, pianist, and the composers. The program was in charge of F. X. Arens, president.

### Baltimore Hears Boston Symphony

BALTIMORE, Nov. 22.—The first concert of the season by the Boston Symphony Orchestra was a brilliant success musically and socially, the transformed Lyric being completely filled with a fashionable audience. Charles A. Ellis, manager of the orchestra, was present. Sergei Rachmaninoff, pianist, was the soloist, and he received a tremendous ovation, being recalled about a dozen times at the conclusion of his number, his own composition, the Second Concerto, for pianoforte, with orchestra, op. 18. The orchestral numbers were Weber's overture to the opera, "Der Freischütz"; Brahms's Symphony, No. 2, in D major, op. 73, and Strauss's "Till Eulenspiegel's Merry Pranks," op. 28.

Giannina Russ, the dramatic soprano, formerly of the Manhattan, has been singing lately in Bergamo, Italy.

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## MYRTLE ELVYN MAKES DÉBUT IN NEW YORK WITH ORCHESTRA

**Ravel's Rhapsodie Espagnole Creates a Mild Sensation at Damrosch Concert in the New Theater—Pianist Wins a Popular Success**

The Symphony Society of New York, with Myrtle Elvyn as soloist, gave its third concert on Sunday afternoon, November 21. The program was as follows:

Part I. 1. Brahms, Symphony No. 2 (in D); Part II. 2. Liszt, Concerto in A for Piano with Orchestra, Miss Elvyn; 3. Ravel, Rhapsodie Espagnole, "A Night in Spain," (a) Prelude to the Night, (b) Malaguena, (c) Habanera, (d) Faria, (new, first time in New York).

This was Miss Elvyn's first appearance in New York, and she made a very evident success with the audience with a spirited performance of the Liszt concerto. She possesses a very considerable technique, which seemed to find no difficulties in this chromatic and shimmering work. The ordeal of a New York debut Miss Elvyn underwent with self-confidence and poise. She plays with much charm of style, if not as yet with great romantic and emotional fervor. Her stage presence is attractive and dignified, and her performance was enthusiastically applauded by the audience, which called her out many times at the end.

The impressions of such old-fashioned composers as Brahms and Liszt were quickly blotted out by the most extraordinary "Rhapsodie" of Ravel. No such work as this was ever heard in the City of New York. As the work proceeded people looked at each other in astonishment, whispered, muttered things under their breath, and cocked their ears like the dog in the phonograph advertisement, "His Master's Voice." Such sounds certainly never came out of an orchestra before, and Debussy is now thoroughly old-fashioned. As one listened a line in Poe's "Raven" came to mind—"Dreaming dreams no mortal ever dared to dream before." A misprint on the program made the composer's name read Rave instead of Ravel, and undoubtedly many thought it was the more appropriate spelling. The audience was too astonished to applaud much.

It may be said, however, that the work is new and alive at every point, and is of the most exquisite beauty imaginable, albeit a beauty so new that those who have not followed the refinement of the modern French school must necessarily have some difficulty in following it. So subtle, delicate and strange are some of these movements that the first thought one has is that there is nothing in them; but the receptive ear and soul recognizes that they are full of a poetry untouched and unimagined by other composers. Nothing more indescribable in words, however, was ever set to notes. Nor is this music only evanescent. When, as in the "Faria," the composer strikes out boldly, in big, definite rhythms and the full or-



**MYRTLE ELVYN**  
Chicago Pianist, Who Won a Popular Success at Her New York Debut Last Sunday

chestral force, he makes Brahms sound musty, old and pale. In general, a heavy languorousness, as of the South, drifts through the rhapsody. The usual Spanish rhythms, while evident, are never allowed to become common. They are touched upon, hinted at, played with, but carefully placed in a highly imaginative setting.

It is hoped that this work will be heard very soon again. Mr. Damrosch is greatly to be commended for giving the public a chance to hear such new works. A slight sense of unfamiliarity with the work was observable, and this is all the more reason why it should have another hearing soon. The orchestra, however, was in excellent form. Press comments on Miss Elvyn's performance:

The popular success of the soloist was unmistakable, and she was recalled repeatedly. In the quieter moments of the concerto Miss Elvyn displayed repose, a musical touch and a proper consideration for the uses of the soft pedal.—*New York World*.

She made so excellent an impression that the audience, which filled the theater, recalled her almost a dozen times. In the solo passages her playing was musicianly, and in the concerted parts she held her own against the volume of tone from the orchestra. Her personal appearance, too, was an element in her favor.—*New York Herald*.

Miss Elvyn played brilliantly and with facility, and her muscular forearms stood her in good stead.—*New York Sun*.

the garden and with tales of the great world lures away the volatile *Pierrot* from the arms of his sweetheart. Then having accomplished this, the stranger returns and makes love to *Pierrette*. She, however, turns him away from the garden and awaits for *Pierrot's* return and the reconciliation which follows.

That English opera does not arouse the least interest in England was evident from the sparsely filled house.

### Granville Bantock's Orientalism

Among the English composers whose names are most frequently in the newspapers that of Granville Bantock is conspicuous. Concerning him Ernest Newman writes: An amateur who happened to list to the "Jaga-Naut" or take up the six published volumes of "Songs of the East" would perhaps be inclined to deny Mr. Bantock the title of an English musician. The whole cast of thought seems to be anti-English—anti-European, indeed. No composer, not even Felicien David, has been so absorbingly enamored of the East; none has thrown over more

completely all the elements that enter into our modern Western music. It is easy enough, of course, to be exotic; all you have to do is to avoid the usual harmonies, the usual rhythms, the usual cadences, and write unusual ones in their places. \* \* \* In his case, however, the Oriental atmosphere after which he was striving was not something factitious, something aimed at merely for superficial novelty of effect, but the only proper setting for such ideas and emotions as then possessed him. He was veritably of the East for the time being; his contemplation of it was like wine in his blood, giving him an artistic stimulus for which he sought in vain in the life around him. Hence his Eastern songs at their worst never suggest a merely artificial handling of exotic elements, while at their best they are absolutely convincing.

### MISS DUNCAN'S DANCES

**Beethoven's Seventh Symphony Interpreted at Second Performance**

Isidora Duncan repeated her successes of last week with her modern program at the Metropolitan Opera House, on Tuesday afternoon, November 16. She appeared with Walter Damrosch and the New York Symphony Orchestra. She began with her famous interpretation of the Beethoven Seventh Symphony, the "Apotheosis of the Dance," and after orchestral numbers by Tchaikowsky, Mozart and Beethoven, concluded the regular program with dances to a group of Chopin works.

Her dancing of the symphony was even more highly characterized and refined than on her previous appearance in it. Her characterization of the yearning and mystery of the second movement, the intermittent splendor of the third, and the Bacchanalian fervor of the last brought forth storms of enthusiastic applause from the audience.

More and more her performance appears to the one who observes it closely a legitimate, a joyous, a glorious art.

The great house was packed, and the usual encores were in order.

### Says Hammerstein Repudiated Contract

That he came to this country under a contract with Oscar Hammerstein to conduct the orchestra at the Manhattan Opera House, and that the impresario had repudiated the instrument and refuses to allow him to assume his duties, is the claim made by Alexander Z. Birnbaum, an orchestra leader of Berlin. Mr. Birnbaum declares he has a contract signed "O. Hammerstein," dated at Berlin, May 19, 1909, which specifies that Mr. Birnbaum was engaged for twenty weeks or more as orchestra conductor at the Manhattan or other opera houses or theaters under the direction of Mr. Hammerstein.

### Dr. Wüllner in Milwaukee

MILWAUKEE, Nov. 22.—Dr. Ludwig Wüllner, the German *lieder* singer, whose art took Milwaukee by storm last year, appeared at the Pabst Theater on November 15, again under the direction of Mrs. Clara Bowen Shepard. The third appearance did not attract so large an audience as the first two, but this was due in a large measure to many counter attractions. Dr. Wüllner suffered from a cold, but nevertheless acquitted himself admirably. There was general regret that Coenraad von Bos's part of the program was not more extensive. This pianist created a deep yearning for more of his wonderful playing. M. N. S.

### Kitty Cheatham's Recitals

Kitty Cheatham, the *diseuse*, appeared before an enthusiastic audience in Reading, Pa., on Monday night, and on Friday was scheduled to sing in Washington at the Columbia Theater. She has been engaged to sing in Buffalo on December 4 for a public recital, and on the 7th she will give a private recital in the same city. Subsequently she will sing in Rochester, her appearance on this occasion marking her fourth professional visit to that city during the current year.

## VIENNA PHILHARMONIC SOCIETY IS SUBSIDIZED

**Austrian Government Grants It \$600 a Year and an Admirer Bequeaths It His Home**

VIENNA, Nov. 10.—The Austrian budget proposes to grant the Vienna Philharmonic Society a subvention of 3,000 crowns (\$600) a year.

Recently the Government granted subventions to two new concert societies, and the Philharmonics did not see why they should be excluded from the common dish.

An incident which happened quite lately shows how the Vienna public appreciates the music of the Philharmonic Society, which is about to celebrate its fiftieth anniversary.

A Vienna lawyer informed the managing committee a few months ago that an official in one of the Government departments, one Rudolf Putz, had left the society his house in a southern suburb. The house was worth \$20,000, and no one in the society knew the testator even by name. Afterward the committee learned that Putz had subscribed for the Philharmonic concerts every Winter for thirty years, and from a remote corner in the great music hall had enjoyed the classically performed music so much that after death he wished to benefit the performers or their successors.

The Philharmonic Society sometimes has great difficulty in supplying its want of a first rate conductor. The concerts were conducted in turn by Hans Richter and Gustav Mahler, but the latter, on not being re-elected, was replaced by young Hellmesberger, who did not do justice to his name. Then for some years conductors from foreign parts were invited—Muck, Mottl, Safonoff, Nikisch, the Dresden director, Schuch.

Since Director Weingartner succeeded Mahler he has been the conductor of the Philharmonic concerts. He will be prevented from conducting the first one this year, because of his misfortune in breaking a leg on the stage of the opera during a rehearsal.

The Philharmonic Stagione program promises to be particularly brilliant this year. Besides four Beethoven symphonies, it will include Liszt's "Faust" symphony, Schumann's symphony No. 1 B. Dur., Hugo Wolf's overture to "Penthesilea," Richard Strauss's overture to "Till Eulenspiegel," symphonies by Berlioz, Brahms and Bruckner, and Goldmark's overture to "Goetz von Berlichingen," an opera which both Mahler and Weingartner refused to accept for the Imperial Opera and which the Vienna public is very much interested in.

The first of eight concerts was given this week. The last is announced for February 27.

### Baltimore Singing Society's Concert

BALTIMORE, Nov. 22.—A delightful program was rendered at the first concert of the Harmonie Singing Society last Monday evening at Lehmann's Hall, which was completely filled by an enthusiastic audience. There was a chorus of sixty voices and an orchestra of forty pieces, under the direction of John A. Klein. An ovation was tendered Laura May Kaufman, of Philadelphia, who sang "My Heart at Thy Sweet Voice," from "Samson and Delila," by Saint-Saens. F. H. Weber sang Liszt's "Die Lorelei" and was heartily applauded. The music committee was composed of Louis P. Dieterich, Ferdinand Kaiser and George Poehlmann. W. J. R.

### Baltimore Composer's New Works

BALTIMORE, Nov. 22.—At a recital to be given by the Vilim American Violin School at Kimball Hall, Chicago, November 27, the director, Joseph Vilim, will play a new composition by Franz C. Bornschein, of the ready Conservatory staff. It is entitled "Reflection," and is for violin and piano. Mr. Bornschein has just completed two other violin compositions which have been dedicated to Gustave Strube, of the Boston Symphony Orchestra, and to Joseph Vilim, respectively. They are "Serenade Caprice" and "Caprice Eccentrique." W. J. R.

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## NEW REGER WORK HISSED IN BERLIN

But Composer, Who Attended Concert, Receives an Ovation from Admirers

BERLIN, Nov. 8.—Among the interesting concerts during the past week was that of Elizabeth Müller-Fuchs, soprano, who sang a group of Italian arias, also groups of *lieder* by Schubert and Franz and a group



Arthur Bird, the American Composer, in the Berlin Office of "Musical America"

of modern songs by Paul Schwer, L. Thulie, Max Schillings, P. Scheinpfug and Hans Pfizner. At this concert she was assisted by Albert Hufeld, pianist, who in-

troduced an Ansgore composition—Ballade in D minor.

On the same evening Hans Butze Hasse, a young violinist, went through the ordeal of a debut, playing the Corelli "La Folia," which he did very well; the Brahms concerto and the Joachim E Minor Variations.

Tuesday evening the Rosé Quartet, of Vienna, gave another of its delightful programs, this time playing the Schumann F Major Quartet, an early one by Gliere, and the C Minor, op. 18, No. 4, of Beethoven.

On Wednesday evening Ernst von Dohnanyi played at the Singakademie, presenting the Chopin B Minor Sonata, a group of five Brahms pieces, three Impromptus from op. 142 of Schubert, and the Schumann Carneval.

This same evening George A. Walter, the American tenor, who has become famous as a Bach singer, delighted an audience at the Bechstein Saal with charming readings of the twenty songs in "Die Schöne Müllerin" of Schubert. He was much more successful than another American, Miss McKay, who sang at Beethovensaal at the same time.

I have received four programs, those of Anna Reichner-Feiten, who sang groups of songs by modern composers; Wilhelm Berger, Hugo Wolf, Gustav Bumcke, Hugo Kaun and a group of manuscript *Kindertlieder*, by Carl Schotte; one from the Bechstein Saal, where Ilse Frorum, of Hamburg, played the A Minor Prelude and Fugue of Bach-Liszt, the Sonata in F Sharp Minor of Brahms, three of her own piano compositions, and, with the assistance of Professor James Kwast, the Variations and Fugue on a Theme from Beethoven, for two pianos, by Max Reger.

Alexander Fiedemann, who has devoted the past ten years to teaching and has had remarkable success, again stepped onto the stage and met with a hearty reception. His program consisted of the D Minor Concerto, op. 55, by Spohr, and the Beethoven and Mendelssohn concertos. Fiedemann has a beautiful tone and a fine technique, and plays with authority. In the Spohr concerto his work during the first two movements was particularly fine.

The last concert which I attended on this evening was that of the remarkably talented English pianist, Ethel Leginska, coming in time to hear the last two movements of the E Major Sonata of Schubert and the concluding group of modern compositions.

In the Schubert number I was impressed by the unusual refinement and delicacy of



Three American Musicians in Berlin. From Left to Right: Cornelia Rider Possart, Pianist; Alice Barnett, Composer, and Mrs. Minnie Fish-Griffin

her reading and touch. The same was noticeable in the Tchaikowsky Barcarolle, while in the Etude Heroique of Leschetizky and the "Mazeppa" of Liszt the dazzling brilliancy of her technique and style enabled her to reach some very brilliant climaxes.

On Friday evening, at the Bechstein Saal, Heinrich Pestalozzi gave a program consisting of Schubert and Schumann *lieder*. His best work was done in the Schumann numbers, in which he showed himself to be an excellent interpreter.

Leonid Kreutzer gave a piano recital, playing an organ concerto of Handel which had been transcribed by Stradal; compositions by Brahms and Rachmaninoff, the Scriabin Sonata in F Sharp Minor, op. 23, and the Chopin B Minor Sonata. Kreutzer is reported as being the possessor of a very brilliant technique, and as having played the Chopin sonata in a masterly manner, however, being a bit wild in the last movement.

On Saturday evening Felix Berber, of Geneva, Switzerland, played at the Singakademie, and was assisted by the Philharmonic Orchestra and Dr. Kunwald. On this occasion Berber brought out three new compositions for violin and orchestra, a

Deutsche Rhapsodie in D Major, op. 31, by Friedrich E. Koch, the composer conducting; "Klage," a concertstück by Hermann Zilcher and a concerto in B Minor, op. 75, by Désiré Thomassin. At his coming concerts he is to bring out new concertos by Max Schillings, Jacques Dalcroze and W. Palmke.

Sunday, at the Hauptprobe, Nikisch brought out a new Max Reger composition, "Symphonischer Prolog zu einer Tragödie," op. 108. As with nearly all new works in Berlin, it was greeted by hisses from a certain coterie, but this added to the zest of those who applauded, and the feline contingent were soon silenced. When Nikisch indicated the presence of the composer in the balcony shouts of "Bravo! Bravo!" greeted him, and he was several times compelled to step to the front and acknowledge the applause.

The other numbers on the program were the Cherubini overture, "Die Abencerragen," the Brahms violin concerto, brilliantly played by Bronislaw Huberman, and the first Schumann Symphony.

CHARLES H. KEEFER.

### Calvary Choir Illustrates Sermons with "Elijah"

On last Sunday evening Dr. Robert Stuart MacArthur, pastor of Calvary Baptist Church, in Fifty-seventh street, began a series of four sermons on "The Drama of Elijah." Under the direction of Edward Morris Bowman the choir will sing, unabridged, Mendelssohn's oratorio of that name. The solos will be sung by Myrta French-Kursteiner, Bessie Bowman-Estey, Theodore Martin and C. Judson Bushnell. The full chorus choir will also render special music at the services commemorative of Thanksgiving.

### Hall Pupil Accepts Important Church Position

Minne Hance Evans, contralto, for many years a pupil of John W. Hall, the teacher of Herbert Witherspoon, and formerly soloist at the Brick Church, has been engaged for a similar position at the Rutgers Riverside Presbyterian Church, Broadway and Seventy-third street, Manhattan.

### A Fine Church Musical Service

Sunday's musical service at the Church of the Divine Paternity, New York, was a particularly fine one. It was in charge of J. Warren Andrews, whose choir, consisting of Estelle Harris, soprano; Cornelia

W. Marvin, contralto; John Barnes Wells and Tom Daniel, tenor and bass, has earned for him the reputation of giving some of the best music in the city. At afternoon vespers a full musical service with an organ prelude is given every Sunday.

### Eva Emmet Wycoff in Recitals

Eva Emmet Wycoff, soprano, was soloist in one of the morning musicales in Osborne Memorial Hall, Auburn, N. Y., on November 17. The program was devoted to compositions by Chopin and Franz, and Miss Wycoff contributed to it the following numbers: Chopin, "The Maiden's Wish," Lithian Song; Franz, "In May," "Aus Meinen Grossen Schmerzen," "Er ist gekommen."

Miss Wycoff, who is much in demand for recital work, will appear in New York in three recitals of German songs on November 16, 24 and 26. She will also sing at Greenwich House on November 22.

### Nordica to Judge Opera Students

Boston, Nov. 21.—More than 200 of Boston's young musicians will be called within ten days to sing before the directors of the Boston School of Opera in competition for the scholarships recently endowed in the school by Lillian Nordica. Mme. Nordica herself will be one of the judges.

### American Girl Violinist Scores Berlin Success

BERLIN, Nov. 20.—Helen Teschner, daughter of Dr. Jacob Teschner, of New York City, made her first public appearance on the concert stage here to-night, when she was violin soloist with the Philharmonic Orchestra at the Sing Akademie. She scored a distinct success, and her playing was vigorously applauded by a large and fashionable audience, which included many Americans. The young American has been studying over here for three years, following several years of effort in America. She is twenty years old, and musical critics predict for her a brilliant future.

### Berlin to Hear Two Pittsburg Operas

BERLIN, Nov. 20.—Arthur Nevin, of Pittsburg, is visiting his son, who is at school at Weimar. Mr. Nevin will spend the early part of the Winter in Berlin. He will go to Egypt after the production of his opera "Poia" in January. The entire cast of the opera will be German. The rehearsals have begun. Great interest is taken in this, the first grand opera by an American composer given in Germany. Another, however, is on the stocks. It is being composed by J. Vick O'Brien, of Pittsburg. The scene is laid in Virginia in the old slave days. Mr. O'Brien married

Ann Swan, of Pittsburg, in London last month, and the couple intend to make their home in Berlin.

### Tollefsen Trio Encored

The Tollefsen Trio, Carl H. Tollefsen, violinist; Vladimir Dubinsky, cellist; Augusta Schnabel-Tollefsen, pianist, gave, on November 17 and 18, recitals in Bay Ridge and East Orange.

At both events the playing of the trio was received with marked enthusiasm, and at the musicale in East Orange each soloist was encored as well. The program at the latter place included the Godard Trio in F Major, the Liszt Hungarian Rhapsody No. 11, Adagio, Ries; Scenes de la Czaras, Hubay; Beach, "Ecstasy"; Weil, Spring Song; Cui, Cantabile; Casella, "Chanson Napolitaine"; Arensky, Trio in D Minor.

### \$100 Prize for Columbia Song

Columbia alumni are seeking a new song for their Alma Mater, and have offered a prize of \$100 for the best composition before February 1. A committee, of which Frank Damrosch is chairman, will award the prize. Only persons who at some time have been connected with Columbia University are eligible to compete. There is no restriction as to the length or form of the song, which may vary from a hymn to a march.

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## DEBUT OF EVELYN C. PHILLIPS

Young Soprano, with Assistance of  
Leo Tecktonius, Makes Very  
Favorable Impression

If stacks of flowers and the enthusiastic applause of a large audience are to be regarded as trustworthy indications of a success, the debut last Tuesday evening of Evelyn C. Phillips, soprano, should point to an auspicious future for the young American singer. Indeed, Mendelssohn Hall seldom holds a gathering of such goodly proportions on the first appearance of artists whose reputations have not yet firmly been established. Assisting Miss Phillips was Leo Tecktonius, pianist. The program follows:

(1) "Voi Che Sapete," Mozart; "Vissi d'Arte," Puccini; "L'Altra Notte," Boito, Miss Phillips.  
(2) "Prelude," MacDowell; "Solfegietto," Ph. Em. Bach; "Cavatte," Bach; "Andante Cantabile," from "Sonata Pathétique," Beethoven; "Impromptu," Chopin, Mr. Tecktonius. (3) "Herbst," Haile; "Traume," Wagner; "Schöne Gretelein," Von Fielitz, Miss Phillips. (4) "Nachtstück," Schumann; "Minuet," Paderewski; "Lotusland," Cyril Scott; "Etude," Gottschalk; Mr. Tecktonius. (5) "Summertime," Landon Ronald; "During Music," "Another Day," Watts; Miss Phillips.

While Miss Phillips aims high, she makes no pretensions to possession of the voice or the finished art of a Melba, a Tetrassini or a Sembrich. Her general accomplishments, as shown on this occasion, revealed the indication that with the acquirement of experience on the concert stage she will become one of the popular American singers of the day. Hers is a voice of naturally agreeable quality, most satisfying in mezza voce passages. Her intonation is excellent and her phrasing intelligent. Miss Phillips is not without temperament. Her best work was done in the "Schöne Gretelein" cycle of Von Fielitz, which was delivered with the proper regard for its emotional character.

Mr. Tecktonius is too well known to require any further introduction at this date. He displayed perfect equipoise and self-possession and a thorough technical equipment. In the MacDowell, Bach, Scott and Gottschalk numbers he showed an



EVELYN C. PHILLIPS

astounding degree of digital dexterity, a thorough appreciation for the value of the musical phrase and a crystalline clarity in passage work. But he can command the poetic and soulful elements, too, as he showed in the Beethoven, Schumann and Chopin music. Some of his most fascinating results were achieved in Cyril Scott's bizarre and fantastic "Lotusland," with its Debussyan harmonies. The audience tried hard to get an encore or two, but to no purpose. Press comments:

Miss Phillips displays a voice of rare power and sweetness. In a long and varied program, in which she was assisted by Leo Tecktonius, whose piano playing drew many plaudits, Miss Phillips ranged from Wagner to simple ballad, her natural method of singing lending a special expression to each selection.—*New York Evening Telegram.*

Miss Phillips has the advantage of youth, beauty and temperament. Most of her upper notes were clear and beautiful. The exquisite quality of her medium tones were shown to great advantage in Puccini's "Sempre Con Fe," which she sang with art and tender feeling.—*New York Press.*

Miss Wood's artistry were the San Francisco *Musical Review*, the San Francisco *Chronicle* and the Berkeley *Independent*.

Miss Wood has made many Western trips, and is a decidedly popular singer with California audiences. She will be in the East during the present musical season, and has reopened her attractive studios in the Pierce Building. She has resumed her position as soloist at the First Unitarian Church, and has already many excellent engagements for concert and recital here this season. D. L. L.

### NEW LOS ANGELES SOPRANO

Mary LeGrand Reed Makes Her Début  
in the Coast City

LOS ANGELES, Nov. 18.—Los Angeles recently added a newcomer to its musical ranks who promises to take a foremost position in the Southwest, Mary LeGrand Reed. Mrs. Reed came to the coast to spend a season in recreation and enjoyment, but is so delighted with the climate and people that she has determined to make this city her home. Although she sang at a program recently at a woman's club, her real début here was at a concert of the Ellis Club, where she sang Tchaikowsky's "Adieu, Forêts" from "Jeanne d'Arc," a group of songs in English, and a soprano

rôle in Bruch's "Frithjof," with Harry Lott in the baritone part.

Mrs. Reed is a pupil of George Power and Mme. Marchesi, who finished with Jean de Reszke. Following her study, she made her début at the residence of the Duchess of Somerset. More recently, she has been soloist under the leadership of Damrosch, Emil Paur and Victor Herbert. With the Pittsburg Orchestra, under Paur, she made a most successful tour. Her voice is delightfully pure and flexible, but with an unfortunate leaning to the tremolo.

The "Frithjof" number made up half the program, and was splendidly sung by the chorus. The work of Mrs. Reed and Mr. Lott, with the chorus as a background, accompanied at the piano by the skilful Mary L. O'Donoghue and at the organ by the scholarly Walter Skeele, gave an ensemble fully equal to the beauties of the work. Mrs. Reed has been engaged for concerts to be given soon at Redlands and at San Diego. W. F. G.

### TO BUILD \$25,000 ORGAN

Milwaukee Encouraged by Generous  
Additions to Subscription List

MILWAUKEE, Nov. 22.—Musical people of Milwaukee have been well pleased with the announcement that has just been made to the effect that several private citizens of the city are subscribing for a \$25,000 pipe organ to be installed in the main hall of the city's new \$500,000 auditorium. More than \$15,000 has already been obtained, and the promoters of the plan hope to have the organ contracted for by March 1. Charles E. Sammond, secretary of the auditorium board, would not divulge the names of the subscribers to the organ fund.

Governor J. O. Davidson, of Wisconsin, will head a delegation of prominent educators from the University of Wisconsin, at Madison, together with the boards of State Normal and University Regents, to Milwaukee on November 29, to witness the performance of Berlioz's Requiem Mass by the Arion Musical Club and the Milwaukee Musical Society. Professors of music from all the State's educational institutions have been invited to attend. H. Evan Williams, the Welsh-American tenor, has been engaged as soloist.

An interesting organ recital on the newly installed organ at the Grand Avenue Congregational Church was given recently by Winogene Hewitt, preceding a lecture by Senator Thomas P. Gore, of Oklahoma.

Charles Inora, a new flutist in Milwaukee, made his début at the recent Sunday afternoon concert given by Professor Christopher Bach and his Milwaukee Orchestra. Mr. Inora, who has joined the ranks of the Milwaukee Orchestra, was received with repeated applause. The concert was made up of Schiller selections in memory of the German poet's one hundred and fiftieth anniversary. M. N. S.

### Bandmaster's Son Elopes with Singer

MILWAUKEE, Nov. 22.—Milwaukee was recently the scene of a wedding of more than ordinary interest to musicians when Armin F. Hand, son of John A. Hand, the Chicago bandmaster, eloped to this city with Elizabeth M. Regneri, a Chicago singer. Young Mr. Hand is the assistant leader of his father's band, and Miss Regneri of late has been the soloist of the same organization. News from Chicago imparts the information that the parental blessing has been granted. M. N. S.

Granville Bantock's overture, "The Pierrot of the Minute," will be played at the Gürzenich Concerts in Cologne this year.

## "DIE FLEDERMAUS" GIVEN BY GERMAN OPERA CO.

Irving Place Theater Turned Over to  
Tuneful Operettas—A Competent  
Force of Singers

The historic Irving Place Theater, which, under the management of the late Heinrich Conried, produced in German works of the most famous Continental dramatists months—in some cases, years—before these dramas were given a hearing in Broadway by the English theaters, is now alternating a series of operetta performances in conjunction with dramas. A company of light operatic European favorites, including Hans Dobers, tenor; Hedwig Richard, soubrette; Gustave Hartzheim, comedian; Alice Haeseler, soprano; Flora Arndt; Remy Mariano, baritone, and Gustav Olmar, has been imported, and, in addition to well-known operettas, will produce several novelties, including *opéras comiques* written by members of the New York German colony.

Already there has been heard at the theater this season performances of "Poor Jonathan," "Chimes of Normandy" and "Die Fledermaus" of Johann Strauss. "The Beggar Student" will open for a few performances on December 2. Two other works of the tuneful and prolific Karl Millöcker, "Liebeswalzer" and "Fenster Christel," will also be produced in December.

Later the native composers will come in for a hearing. John Wymann, managing editor of the German *Journal*, and Arthur Schoenstadter, music critic of that paper, have written a comic opera, entitled "Yankee Doodle," which will have a hearing, and in February or March an opera by A. C. Evers, a Brooklyn business man, will be produced.

At the opening performance of "Die Fledermaus," on Thursday night, not only was every seat in the house taken, but the balcony and gallery were full and there was a line of standees in the back, a rare sight at this playhouse. While the performance did not, of course, recall memories of the performance of this operetta in this city several years ago, when Caruso and others frolicked at the Metropolitan Opera House in a benefit for Conried, at the same time, it was well mounted, satisfactorily sung and the company disclosed some adequate talent—Hedwig Richard, Alice Haeseler and Gustave Hartzheim being particularly effective. The company acted with vim and spirit, and there were many encores. Karl von Wagern is musical director.

### Fisk Jubilee Singers in New York

A quartet from Fisk University, Nashville, Tenn., sang in New York, November 18, for the first time since the days of the Original Fisk Jubilee singers. The concert was given at the home of Mrs. Clinton B. Fisk, whose husband founded the school while in command of the Federal forces in Nashville in 1866.

Since the success of the first jubilee singers music, and especially negro folk music, has received special emphasis at Fisk, and in consequence the members of the present quartet sing with remarkable finish and technic. The quartet is now in New England, but will return to New York on December 1 to sing at the annual meeting of the Armstrong Association and fill other engagements until the holidays. It is in charge of Professor W. G. Waterman.

Massenet's "Thais" is making the "grand tour" of Italy. It will reach Palermo, Sicily, this Winter.



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## FIRST N. Y. RECITAL OF YOLANDA MERO

**Hungarian Pianist's Art Is Brought  
More Intimately Before  
Her Hearers**

Yolanda Mero, in a piano recital at Mendelssohn Hall, November 17, gave her admirers an opportunity to gain a more intimate familiarity with her art than on her previous appearance, with orchestra. Miss Mero's recital confirms the general earlier impression that her playing is greater in point of brilliance and style than in sentiment. An audience of considerable size greatly enjoyed the somewhat unique program, which was as follows:

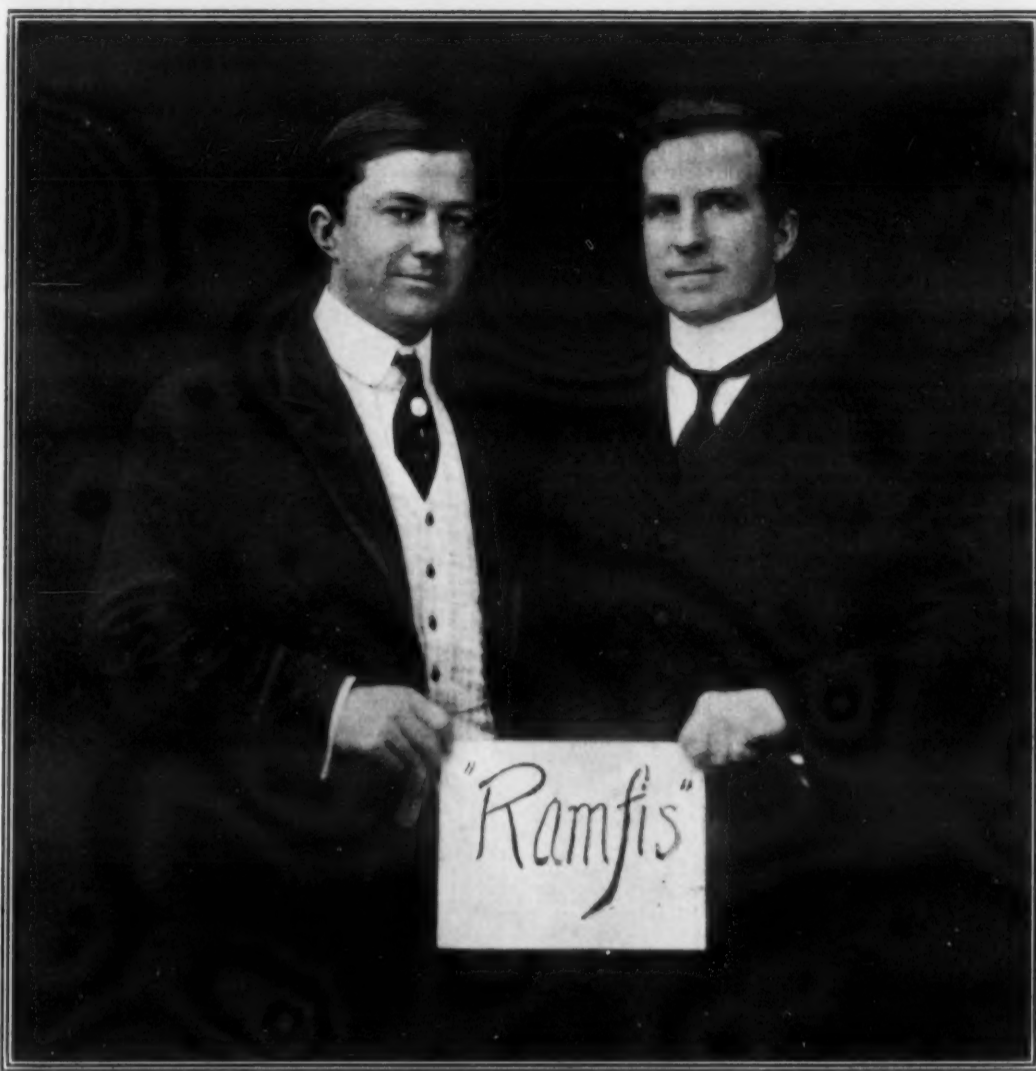
I. Organ Concerto, D Minor, Bach-Stradal. II. (a) Capriccio, F Sharp Minor, Mendelssohn; (b) Impromptu, G Major, Schubert; (c) Nocturne, C Minor, and (d) Scherzo, C Sharp Minor, by Chopin. III. (a) "Tolle Gesellschaft," Dohnányi; (b) "Jardin Sous la Pluie," Debussy; (c) Serenade, Rachmaninoff; (d) Valse Intermezzo, Audor Merkle (First time in America). IV. (a) "Liebestraum," and (b) Rhapsodie No. 11, Liszt.

The magnificent organ concerto of Bach was given with splendid breadth and great tonal richness. The breadth of Miss Mero's conception of the work was entirely adequate to convey the intention of the composer. The mood quality of the slow movement was not brought to the fore, but it was given a reading of much dignity and control. Miss Mero is too healthy to be moody. She is no yearning, sighing Sappho. Not that she has not the power to set up a mood, but that is not her strong point. Power, tone and technique she has in abundance, and sometimes tenderness. She knows how to loosen silvery showers of notes, as in the Chopin scherzo. They scintillated down like a star shower over the sombre and well-intoned choral theme.

The Schubert impromptu was very artistically played with style rather than feeling. It was particularly well received by the audience. "Tolle Gesellschaft," if considered as an autobiographical episode of Dohnányi, would be a considerable confession. One does not commonly fall in with such company. It is an extremely ingenious and very difficult work, and was played by Miss Mero with great effect. The waltz of Merkle gave the pianist a fine opportunity to display her skill and delicacy in fine filagree work. The composition had very little in it except a light grace and a pleasing quality of the music-box kind.

In the "Liebestraum" Miss Mero was

## TWO BASSOS WITH BUT A SINGLE RÔLE



—Photo Copyright by Mishkin.  
**ALLEN HINCKLEY AND HENRI G. SCOTT**

Allen Hinckley, basso of the Metropolitan Opera House, and Henri Scott, basso of the Manhattan Opera House, were cast as *Ramfis* at the opening performances of the two rival opera companies in Philadelphia, Tuesday evening, November 9. Both artists were very cordially received by press and public alike. The interesting feature of the event is the fact that both are

again stronger in style than in feeling. In the rhapsodie she played with astonishing bravura, and the excitement of this very stirring work was enhanced by the poundings and rivetings on the building in process of construction next door, the threat of of the electric lights to go out and the

Americans, Philadelphians, and taught by an American teacher, Oscar Saenger. It also reflects credit on the American impresarios, who do not hesitate to engage singers who have not studied abroad, and, as in the case of Mr. Scott, who has not even sung abroad, but, like Mme. Rappold, stepped directly from Mr. Saenger's studio onto the grand opera stage to sing leading rôles.

clanging of fire engine bells from engines which arrived to extinguish a fire opposite Mendelssohn Hall.

Miss Mero in this recital bore out her European reputation as an artist equipped to appear before the public. What she lacks of subjective emotional quality she makes up for amply in objective emotional force and in brilliance, delicacy and charm. It is too much to ask that one artist should have all the qualities. Miss Mero set an excellent example in giving a comparatively short program, during the playing of which she left the stage but once. The applause of which she was the graceful recipient was well merited.

### A Mandolin-Banjo Concert Series

CHICAGO, Nov. 20.—A series of daily concerts in Lyon & Healy's music store, Wabash avenue and Adams street, attracted much attention from musicians interested in the mandolin, guitar, banjo, etc. The following was the program:

Mandolin-Banjo, Mandolin and Piano Trio, "Capriciousness," Rollinson, Clara Thurston, Arling Schaeffer, A. V. Holmes; Zither Solo, Potpourri, from "Freischütz," Weber, Carl Baier; Concertina Solo, "Dream of Spring," Neuhaus, W. Neuhaus; Harp Solo, Mazurka, Schuecker, Clara Thurston; Harp Solo, Symphonic Poem, "My Fatherland," Molden Smetana, Mr. Kajetanattl; Violin and Harp Duet, "Adoration," Borowski, Lillian Rosenheld and Clara Thurston; Mandolin, "Love's Old Sweet Song," arranged by Stauffer, Arling Schaeffer; Harp Solo, Sextet from "Lucia," Clara Thurston; Harp Solo, "On the Ocean Shore," Schrecker, and "Concert Valzer," Hasselmaus, Mr. Kajetanattl; Zither, "I am Thinking of You," Baier, Carl Baier; Violin and Harp Duet, "Berceuse de Jocelyn," Godard, and "Polish Dance," Wienawski, Lillian Rosenheld and Clara Thurston; Banjo Solo, "Old Black Joe," arranged by Schaeffer, Arling Schaeffer.

### Marcella Craft's Munich Success

MUNICH, Nov. 10.—Marcella Craft, the newly engaged American soprano at the Royal Opera, made a successful first appearance as *Marguerite* in "Faust." Her second appearance was as *Mimi*, in "La Bohème." She has two new rôles in study, and will appear in them during November and December. E. H.

## TILLY KOENEN'S ART WINS KANSAS CITY

**Her First Concert Establishes Her in  
City's Good Graces—Some  
Recent Recitals**

KANSAS CITY, Mo., Nov. 22.—Tilly Koenen, the Dutch contralto, made her first appearance in Kansas City, November 12, and was greeted by the largest audience of the season. She was practically unknown here, but soon established herself in the hearts of all lovers of music. Songs of Strauss, Schubert, Wolf and Brahms were especially pleasing, although the little Dutch children's songs were charmingly sung, and she was compelled to repeat several of them. Bernard Tabernal played her accompaniments admirably.

Among the new arrivals in musical circles is Wort S. Morse, violinist. He gave his introductory recital before a large audience in the Casino, assisted by Carl Preyer, pianist. Mr. Morse displayed a fine musical temperament and excellent technique, excelling in the brilliant passages. The Tartini sonata was particularly well rendered.

Mrs. H. Gordon Harris was heard in a piano recital recently by an audience which nearly filled the First Presbyterian Church. Ella Van Huff, contralto, assisted her, singing an aria from Massenet's "Le Cid," in which her rich, full voice was heard to especial advantage. Mrs. Harris's selections included Bach's Prelude and Fugue in G Minor, Tausig's arrangement of Scarlatti's Pastorale and Capriccio, the Mendelssohn Scherzo in E Minor, Chopin's Ballade in G Minor and Liszt's Hungarian Rhapsody, No. 13. This was her first appearance since her return, and she gave evidence of great improvement. She has facile technique, and plays with ease and confidence.

The Kansas City Ladies' Quartet has been organized with Mabel Palmer and Mrs. Herman F. Dow, sopranos, and Pearl Pearson-Wright and Mrs. H. B. Brisbane, altos.

Dale Hartmann, of this city, has been appointed violin instructor in the Wisconsin School of Music, Madison. Karl Smith, cellist, has been engaged to play with the Minneapolis Symphony Orchestra.

M. R. W.

Antonia Dolores, the English soprano, formerly known as Antoinette Trebelli, has returned to England from a tour of South Africa.

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## OPERA IN ENGLISH SCORES IN LONDON

**Carl Rosa Company Creates Highly Favorable Impression—Mme. Gleeson-White's Success**

LONDON, Nov. 6.—The Carl Rosa Opera Company has reason to be proud. Not only has it been drawing good houses with opera in English, but some really artistic work has been accomplished. Mme. Gleeson-White has created something of a furore by her singing of *Isolde*. The critics were unanimous in their praise of her stage presence, her histrionic abilities and her beautiful voice.

The Moody-Manners company gave the first performance in English of Puccini's "Tosca" at the Court Theater, Liverpool, October 29, with Mme. D'Aury Moody in the title rôle and Joseph O'Mara as *Cavaradossi*.

Max Bruch's suite for orchestra and organ, which was given here for the first time last Saturday afternoon by the Queen's Hall Orchestra, under Henry Wood, made a poor impression. The music is clever, but not great; the orchestration thick, with not enough light and shade.

Busoni played Liszt's Spanish Rhapsody and Mozart's D Minor Concerto, both beautifully in their respective styles, at his recital Saturday afternoon at Bechstein Hall.

Ysaye gave his last recital at the Queen's Hall Wednesday afternoon. His program was certainly generous in its proportions. Three concertos were given—Viotti, A Minor; Saint-Saëns, B Minor, and Bruch, G minor; also the glorious Brahms G Major Sonata. It is not necessary to say that this program was carried out in a wonderful manner, and that the audience was enthusiastic. Mr. Ysaye is a hard worker, for he left, after the recital, for Brussels, where he had a rehearsal early the following day and a symphony concert in the evening.

Wednesday afternoon was also the date of Harold Bauer's second recital, in which he appeared at his best. The same evening the London Choral Society, under Arthur Fagge, gave Elgar's "Dream of Gerontious" and a novelty, "Sursum Corda," by Mrs. Meredith. Of course, Gervase Elwes sang the rôle which he has made his own in Elgar's work.

Mark Hambourg held forth at the Queen's Hall Thursday afternoon. His playing of both Beethoven and Chopin was not satisfactory, having too much rubato and breaking of chords to be enjoyable to the initiated. On the other hand, his digital experiments still dazzle as of old, and his reading of Brahms's Handel Variations and Fugue were really fine.

In the evening the Royal Choral Society began its season with a performance of Mendelssohn's "Elijah." The chorus was good, but not quite dramatic enough to be in sympathy with the soloists, who evidently tried hard to put new life into the work. It was a contest of progress against tradition, with a result not exactly satisfactory. This is the thirty-ninth season of this society.

Sanda Ronald gives Elgar's Symphony,

No. 1, to-morrow afternoon at the Albert Hall, and Dr. Frederic Cowen conducts Tchaikowsky's Fourth Symphony, among other works, to-morrow evening. This afternoon there is the Chappell Ballad concert, and at the Crystal Palace Liza Lehmann has arranged a lyric program. In the same building this evening Allen Gill is conducting a grand performance of Cole-ridge-Taylor's "Hiawatha," the choir and orchestra numbering one thousand.

An event of interest is Sir Herbert Tree's announcement of the play, "Beethoven" (from Louis W. Parker's book), for November 18.

**Isidora Duncan to Close Season Next Month**

Isidora Duncan, the dancer, has decided to close her American season in December and return to Europe.

### HELEN GOFF PLANS A CONCERT SERIES ON PACIFIC COAST



HELEN GOFF

Helen Goff, the soprano, from Los Angeles, termed by Gadske one of the finest natural singers ever heard in America, announces that she will open a concert tour

## "RHEINGOLD" HAS PARIS PREMIERE

**Wagner Opera Is Produced for the First Time in the French Capital**

PARIS, Nov. 18.—Wagner's "Rheingold" was produced last night for the first time in Paris. There was some vexation among the lovers of Wagner that it was made to follow instead of precluding the other parts of the Niebelungen cycle, which had already been presented at the Opera, but at the same time they expressed a consolatory

with her own company on January 10, at San Diego, Cal. In this tour she will have the assistance of Ignaz Heroldi, violinist, and Mary O'Donoghue, pianist, and will make her appearance in Sacramento, Stockton, San José, Oakland, San Francisco, Fresno, Santa Barbara and other towns. After this series of concerts she will be heard a number of times with Mme. Frieda Langendorff throughout Arizona. In addition to all this, she will head another concert company and travel along the Eastern Coast, returning to New York early in May.

Miss Goff's many New York friends recall with interest that she was but recently married to Eldon Gordon Joubert, the New York musician who toured last season with Paderewski and Adela Verne. This season he cancelled his engagement with Rosenthal.

### Chicago Pianist's Success Abroad

BERLIN, Nov. 8.—Elsa Breidt, a young American pianist, of Chicago, who was a pupil in New York of Alexander Lambert, and later in Berlin of August Spanuth, achieved a signal success in her recent London début in Bechstein Hall, and won the praise of the London critics. With one voice they spoke of her exceptional calmness, control of the keyboard, even tone and the artistic finish of her interpretations and freedom from exaggerations and mannerisms. Fuller Maitland, the well-known critic of the *Times*, spoke very favorably of her work in the Schumann Fantasia. The young artist will make her Berlin début, with orchestra, on December 10.

C. H. K.

### A New American Opera

William J. McCoy, of San Francisco, is making progress with his opera, "Cleopatra," text by Charles Field. Judging from fragments of the opera which have been heard, the work promises to be one of great musical breadth and melodic beauty. Mr. McCoy, while his work is strongly tinged with modernism, is a believer in melody, and has exemplified sound melodic principles in portions of this opera which have thus far become known.

### Brooklyn Quartet Club's Concert

The Brooklyn Quartet Club, Carl Fiqué, director, gave a vocal and instrumental concert at the new Imperial Concert Hall, Brooklyn, recently. The club's male chorus, ladies' chorus and mixed chorus were assisted by Hazel Carpenter, pianist; Max Droge, 'cellist; the Manhattan Male Quartet and the Stretz String Orchestra.

sentiment in the words, "Better late than never."

Mlle. Denougeot, who sang the part of *Fricka*, has a pleasing, melodious voice, which, however, lacked volume and gravity. Van Dyke, who alone fulfils the requirements of the Wagnerian diction and delivery, sang the part of *Loge*, but with a voice that showed traces of fatigue.

It is rather characteristic of French national prejudice in music that it should have taken so many years to bring about a performance of this great work in Paris, and not less so that it should be presented at last out of its due course. Apropos of this event somewhat interesting views have been expressed by Massenet and Debussy, the composers, on the music of the future and the influence which Wagner has exercised over musical effort in the last thirty years.

"Certainly Wagner was a genius," says Massenet, "and the present vogue of his works in Paris does not surprise me. Rather am I astonished that he was not comprehended by our public sooner. He is very simple; his themes are clear and easy to retain. I believe firmly in realism in music. The present tendencies of musical composition are extremely interesting."

Massenet spoke in the highest terms of Debussy and Dukas. Debussy, the composer of "Pelleas et Melisande," himself professes an entire enfranchisement from the trammels of the too artificial school of music which has been so long dominant in France. The conditions under which studies are now prosecuted for the Grand Prix de Rome, he declares are the worst possible.

"Since I obtained that prize myself," said he, "the principal trend of my work has been to unlearn most of what had been taught me. As to Wagner, his genius is incontestable; but he was German before all else. Yet I have not attempted to react against the influence of Wagner directly. I have simply tried to be myself, to let my nature and temperament speak. I have, above all, sought to become French again."

"French composers forget too readily the qualities of clearness and elegance, in which they are peculiarly apt, allowing themselves to imitate the slowness and heaviness of the Germans. I have been much criticised. That happens always when one does something new, but if I have done that it is but an infinitely small fraction of what remains to be done, for I believe—and I tremble in saying it—that down to the present music has rested upon a wholly false principle."

"Too many musical motives are sought within one's self, whereas they should be looked for around one. Metaphysical expression is not music. One should listen to the thousand sounds of nature and lie in wait for the abundant musical motives she offers. That, in my opinion, is the new road. What remains to be done is enormous. Whoever does it will be really great."

A musical event of an interest altogether peculiar has been the production recently at the Trianon-Lyrique Theatre of "Daphnis et Chloe," a lovely little pastoral based upon the well-known pseudo-classic which among all erotic works is perhaps the most pardonable because of its inherent and sweet simplicity. The music was composed by Le Borne years ago before he had won any laurels, and is a marvel of varied expression. In one scene Chloe asks counsel of a sylvan fountain, and the motive of her air returns again and again in hundreds of soft echoes which may be supposed to be the mysterious but sympathetic voices of nature.

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## BUSY SEASON OUTLINED BY ELWES

### Distinguished English Artist to Sing at Numerous Concerts in Eastern Cities

LONDON, Nov. 10.—Gervase Elwes will sail for New York November 20, on the *Baltic*. He will remain in America until the end of January, singing December 1 with the New York Oratorio Society, under Frank Damrosch, and also appearing in recital in New York, Boston, Philadelphia, Baltimore, Chicago and Montreal. This work, with other oratorio engagements, will keep Mr. Elwes busy until the first of February, when he will be obliged to return to England to sing in Elgar's "Dream of Gerontius" at Albert Hall, February 9. This will make the forty-first time Mr. Elwes has sung this famous part.

Mr. Elwes has, in fact, made himself famous through his interpretation of the title rôle in this Elgar work, and in England one never considers that any one else really sings it. Fortunately, Mr. Elwes is of the new school. Voice is not the end with him; the thought and reading of a composition come first. Not that one feels a lack of vocal art in his work, but that, as with Dr. Wüllner, one is more impressed by the wonderful meaning and spirit with which he illuminates his interpretations.

An interesting fact was brought out in my interview with Mr. Elwes at his charming home in Onslow Gardens. It seems that for four years he was in the diplomatic service, with no idea of ever entering the profession of music. He found, however, that it was difficult to make ends meet, especially when his father suffered some reverses and was unable to assist him in climbing the diplomatic ladder. Accordingly, he considered whether he might not have some chance of success in music, for he had played the violin and piano when young, and had also sung a great deal, inheriting a musical temperament from his mother. It is now common knowledge what a wonderful success he had almost from his first appearance in 1903.

Since then Mr. Elwes has sung in all the principal cities of England over and over again, has been commanded by the King at Windsor, and has also sung for the Queen. He is particularly happy to have appeared with the Joachim Quartet, and remembers with much pleasure having sung at the Monday and Saturday "pops" at old St. James Hall.



GERVASE ELWES

Distinguished English Singer, Who Faces Busy American Tour

Perhaps the fact may be of interest that Lady Winifred Elwes, wife of the singer, was the daughter of Lord Denbigh. Theodore Roosevelt, if he were in America, would surely greet Mr. Elwes with his broadest smile, in view of the fact that the latter is the father of eight children, six boys and two girls. None of the children is going to America, as the trip would interrupt their education.

Only a few months ago Mr. Elwes's father died, leaving him a beautiful estate near Northampton. It is called "Billing Hall," and has, besides the quaint old rambling house, some wonderful trees, among them one of the oldest Lebanon cedars in England.

I am positive Gervase Elwes will have the success he deserves in America, for the American public is quick to recognize true art, and certainly his singing is everything that is artistic. EMERSON WHITHORNE.

### William Kittredge Gives Studio Musicale

William Kittredge received guests at his studio on the evening of Sunday, November 14, and gave them the opportunity to hear his interpretation of a number of songs. It was not, however, a formal program. Charles Fonteyn Manney, of Boston, was present and played the accompaniments of his songs—"The Blue Hills Far Away," "My Jean" and "I Love and the World Is Mine." These were well sung by Mr. Kittredge in a style revealing his Italian training. Mrs. Geraldine Morgan playing violin obligatos. Mr. Kittredge gave also a very dramatic interpretation of the "Arioso" from "Pagliacci," and by special request recited "Danny Deever" in a musical version considerably antedating the one with which Bispham has made America

familiar. Mrs. Augusta Batable sang the brilliant waltz song from "Romeo and Juliet." The studio presented a charming effect, with the many interesting pictures of foreign scenes and of artist friends of Mr. Kittredge in many parts of the world, which cover the walls.

### Connell Wins New Triumph Abroad

Horatio Connell, the baritone, who arrives in America early in December, finds himself in the enviable position of refusing scores of engagements in England on account of his American tour. In the two weeks preceding his sailing he will sing no less than nine engagements, the last of which falls on the very night before he sails. Reports from England of his recent

successes continue to arrive in every mail. Last week he sang at Herr Denhof's chamber concert in Edinburgh, where he scored another success, and two days later he sang with Marie Brema at a composer's recital in Manchester, where he was obliged to repeat four of his numbers. The first performance of the "Danish Huntsman," by Berlioz, in England was given with the Queen's Hall Orchestra on October 18. The aria was sung by Mr. Connell at the personal request of Henry Wood, and scored a big success.

### BISPHAM'S ENGLISH PROGRAMS

New Mexico and Oklahoma Audiences Enjoy Baritone's Recitals

Out in New Mexico and Oklahoma, where David Bispham has been concertizing the past fortnight, the baritone's programs have called forth the same unstinted praise that they have won in the East. Mr. Bispham's all-English recitals, which he has given with such frequency in recent years, have proven especially popular. Poe's "Raven," recited to the music of Arthur Bergh, has been a striking feature of most of the singer's appearances, while on several occasions the recitation of Longfellow's "King Robert of Sicily" has been substituted with marked success. It is interesting to note how persistently Bispham audiences continue to demand certain songs which have become associated with the baritone's name—notably "Danny Deever," "Eduard" and "The Erlking"—this despite the fact that novelties are always found on Mr. Bispham's programs and the old is constantly being replaced by the new. For the next week Mr. Bispham's tour, under the management of Loudon Charlton, will take him to Louisville and Dayton and neighboring points.

### New Harvest Anthem Heard

C. Whitney Coombs's new harvest anthem, "How Goodly Are Thy Tents, O Jacob," was given for the first time Sunday evening in St. Luke's Church, One Hundred and Forty-first street and Convent avenue, New York, before a large audience that showed its appreciation of the beautiful music. The service was festival in character, and for the first time the newly organized Junior Choir of twenty-five young girls in scarlet vestments united with the regular choir in the procession around the church. The soloists were Joseph H. Porter, baritone; Mrs. Kate Banning, contralto, and W. F. Spence, violinist. This service, marked the close of Mr. Coombs's first year as organist and choirmaster of St. Luke's. It was announced that two women, who wished to have their names withheld, had contributed \$10,000 for a new church organ.

### Bertha Cushing Child Sings in Fitchburg

FITCHBURG, MASS., Nov. 22.—Bertha Cushing Child, the contralto, of Boston, gave a recital before a large audience in Wallace Hall last Monday evening. Her program included:

Schubert's "Der Tod und das Mädchen," and "Nachtlied;" Debussy's aria from "L'Infant Prodigue;" Gideon's "Berceuse de Province;" and also a group of folk songs, representing German, "How can I leave thee;" Irish, "The Kerry Dance;" the Hebridean, "Far the Rugged Misty Isle;" Jewish, "Wiegenlied;" Welsh, "All Through the Night."

The accompaniments were played by Evelyn Beatrice Paige. D. L. L.

## PIANO STUDENTS GIVE RECITAL IN WASHINGTON

Pupils of Pearl Waugh Do Their Teacher Credit—Hammer Orchestra Rehearsing Beethoven Cycle

WASHINGTON, D. C., Nov. 22.—A very enjoyable studio recital was given on Saturday last by the piano pupils of Pearl Waugh, the numbers played being "Minuet," Seeboeck; "Cradle Song," Grieg; Gavotte in E, Dreyshock; "Norwegian Suite," Ole Olsen; "Autumn," Chaminade; "Ero-tik," Grieg; "Prelude," Rachmaninoff, and "A Memory," "The Joy of Autumn" and "Novelette," MacDowell. Miss Waugh delighted the audience with "First Meeting," Grieg, and "Paraphrase de Concert," Strauss-Schutt.

Franceska Kaspar has been appearing during the past week in Pittsburgh as *Natalie* in "The Merry Widow." During the coming Winter Miss Kaspar will be heard with the Philadelphia Orchestra, with some of the singing societies of Baltimore, and at the first concert of the Washington Choral Society in Chadwick's "Noel."

The Heinrich Hammer Symphony Orchestra is under rehearsal with its director, Heinrich Hammer, for the series of five concerts in which will be given the nine Beethoven symphonies. This is to be known as the "Beethoven Cycle," and will be given at Belasco Theater on November 26, December 3, January 14 and 21 and February 4, at 4:45 o'clock. For the Ninth Symphony there will be a chorus of two hundred voices, with the following soloists: Flora Jackson, soprano; Anna Brett, alto; Arthur L. Simpson, tenor, and Arthur N. Gardner, bass.

The recent Home Talent concert of the Washington Sängerbund proved an enjoyable event. The society contains some very good solo musicians, and they presented an excellent program as the opening of the season's music. The second musical of the Sängerbund, which occurred on November 14, consisted of vocal and instrumental numbers by some of the city's musical talent. The organization is rehearsing for its first public concert, the 28th of this month, when Henry Xander, the musical director, will present some old folksongs.

The recent program of Mme. Blanche Marchesi in this city contained a group of children's songs, which was a pleasing feature. Three of these were by Liza Lehmann, who will be heard in Washington under the direction of Mary Cryder in January. W. H.

### Edward Barrow Succeeds the Late Cecil James

Walter R. Anderson announces the engagement of Edward Barrow, tenor, to succeed the late Cecil James as soloist at All Souls' Universalist Church. Since this engagement calls only for morning services, Mr. Barrow will be free to accept further engagements for Sunday afternoons and evenings.

### Susquehanna Students Give Recital

CLEARFIELD, PA., Nov. 22.—An interesting term-end recital was given by students of the Susquehanna College of Music in Trinity M. E. Church Chapel here last week. Compositions by Chaminade, Leschetizky, Borowski and others were creditably presented.

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New York, Saturday, November 27, 1909

### ITALIANS AT THE OPERA

They came up from "Little Italy" on the East Side. They came up from "Terra dei Spaghetti" on the West Side, and they crowded into the Metropolitan on Monday night till they stood four and five deep in the parterre and jammed the upper gallery. They had come to welcome their great compatriot, Caruso, and they were prepared to stop the action of the opera when he appeared on the stage, to shout "Bis" at everything he sang, and to test the strength of their lungs against the persistence of Conductor Toscanini, backed up by Caruso himself, in which struggle Toscanini and Caruso won out, and so "Cielo e Mar," which Caruso sang with such consummate art and beauty of voice, was not repeated, and thus the artistic unities were preserved.

In this war of wits, hands and tongues two facts stood out. The first, that the Italians know only one kind of music, that which is composed and sung by their own people; that they are not particularly interested in an opera, or in good music, as such. What they want is "the voice," and they are so intent upon this that they will deliberately force a singer, if they can, to respond to their plaudits with encores whether he wants to or not. The action of the opera, the development of the plot, all mean nothing by the side of "the voice."

Without desiring in any way to hurt the feelings of the large number of highly educated and cultured Italians who patronize the opera, and who, we believe, would be inclined to agree with us, we declare that the Italians, after all, have not that love for music as an art which, as a nation, they claim to possess. The same crowd that comes to hear Caruso or some other great Italian singer is not in evidence on nights when singers of other nationalities appear, or when the best operas by German and French composers are heard. Their point seems to be to assert a certain nationality in music—to identify music with Italy. And there we desire to draw the line, and draw it hard.

The other point which was made very clear on the opening night at the Metropolitan was the stern determination of the majority of the audience not to let the Italian clique have its way. So the repeated cries of "Bis" and the applause in the middle of an aria or duo, in which the Italians are prone to indulge, were promptly and very determinedly hissed down.

This action on the part of the larger part of the audience is one of the most healthful signs, not only of a far more sane attitude to operatic performances, but of a developing Americanism in art matters.

We have too long followed and aped the customs, habits, ideals and artistic standards of the older nations. We have too long permitted people to be Italians, English, Scotch, Irish, French, Germans, first, and Americans afterward. Let us now begin to insist that whatever else a man may be, he must be first an American, not only in name, but in spirit, if he wants to enjoy the rights and opportunities which this country affords him.

And let us take this position, not only in matters political, but in matters artistic. Let us come to having a mind of our own, as well as a standard of criticism of our own. Let us have a taste of our own, which is not limited by a preference for music of one nationality or another, but knows only two kinds of music—music that is good and music that is bad.

Let us have a disposition to enthusiastically welcome, not only the foreign artist who comes to our shores, if still in the prime of capacity, but also to welcome even more enthusiastically the children of our own loins, who have studied at our own schools and have won their spurs on the boards of our own opera houses and concert halls.

When we have welded into something like a harmonious whole, with distinctive characteristics of our own, all that is valuable, good and sound in the national traits of the other nations that have sent us their children, we can claim that the word "American" stands for something as distinctive in art, in music, in literature because it is "cosmopolitan," as we have long claimed it stands for something distinctive in political and social life.

*John C. Freund*

### BRAVO! MR. FROHMAN!

It is reported, on good authority, that Mr. Charles Frohman, the distinguished theatrical manager, is working out a plan by which musical numbers of high grade will be offered between the acts in the theaters which he controls. It is said that he contemplates giving special programs, with solos on the harp, violin, 'cello and piano. One of the reasons given is that he believes that if the audience has something worth while to listen to while the curtain is down there will be less of the annoyance of men climbing over their neighbors to get to the aisles. It is also said that he intends to have the music performed to suit the character of the play, so that there will be no break in the impression made by the acting, and it is also said that he will secure the best musical talent available.

If Mr. Frohman carries out this program he will render the public a service which will be in keeping with the good work he has already done in opening up splendid new playhouses, providing plays of the highest literary and dramatic value and presenting them with companies of unexcelled excellence.

Theater-goers, even those who are not particularly critical about musical affairs, have long realized the horrible condition of the average theater orchestra. Inadequate in numbers, inadequate in the quality of the performers, and presenting, as a rule, only such music as is heard in the vaudeville or musical comedy houses, it proved a source of discomfort (to use no harder word) to those who were intelligent enough to appreciate a fine play. To be interested in players who are presenting a dramatic work of value, and at the close of an act to be dumped into a xylophone-accompanied performance of "It's Your Only Tootsie-Wootsie" or "Mother Never Whipped Me Before She Put Me to Bed," or "When My Old Man Comes Home with a Black Eye," or similar music "arranged for orchestra by the conductor," is to be tortured instead of amused, and for that reason alone Mr. Frohman is to be commended for his laudable effort to raise the character of the music in his theaters, a proceeding which must result before long in forcing all other managers, who wish to be up to date, to follow his meritorious example.

MUSICAL AMERICA has received a copy of the first program by the Los Angeles Municipal Band, Harley Hamilton, director. The city intends to give at least three concerts a week in Central Park, opposite Temple Auditorium.

The program is made up of a good class of popular music, and encroaches so far upon the field of the romantic and classic aspects of music as to include works by Raff and Haydn. Such concerts will undoubtedly be an inducement to citizens and visitors to rest in the afternoon under the trees, surrounded by the profusion of flowers in which the park abounds.

"The land of sunshine, fruit and flowers" will no longer constitute a sufficient definition of the great Southwest, otherwise known as "God's Country." Music must now be added to the list.

There are but few cities in America of three hundred thousand inhabitants that can see their way clear, among all the modern improvements which are to be made at the expense of the taxpayers, to make such an appropriation as Los Angeles has done, or even to think of making one. The West is prolific in progressive thought, and, what is better, progressive action based on such thought, and the Western cities are apt to set the pace for other localities in many ways. The action of the City of Los Angeles, coupled with the efforts of the band committee and the good work of

Conductor Hamilton, should carry music a step ahead in its relation to democracy.

The New York *Sun*, in a recent issue, calls editorial attention to the part which Heinrich Conried played in the establishment of the New Theatre. The *Sun* points out that the idea of such a theatre was born in Conried's brain and was revealed by him to the founders and planned according to his conception. There have been some changes in the carrying out of details, but probably no more than would have been made had he lived to have a hand in the work.

The *Sun* expresses faith in the New Theatre, and calls attention to the fact that a tribute is due to the memory of Conried. There is a movement on foot to enrich the vestibule of the theatre with a memorial bust of Richard Mansfield. Other prominent persons will probably be similarly represented in time. The *Sun* suggests that there should be a prominent and beautiful reminder of Heinrich Conried and his services to dramatic art in America.

Dan Godfrey, an English orchestral conductor, will include in his season of concerts at Bournemouth this season works by twenty British composers. This is interesting news, as it has been commonly supposed that England never had but two.

## PERSONALITIES



Maud Powell Aboard Lieutenant Peary's "Roosevelt"

Maud Powell, the violinist, was one of the visitors to the *Roosevelt*, in the East River, when that sturdy craft returned from the Polar regions. The badly damaged boom of the mainsail is shown in the picture. Mme. Powell's interest in all kinds of explorations is hereditary. It was her uncle, Major J. W. Powell, who was the first white man to explore Colorado River region during the early '70s.

**Lipkowska**—"Almond baths" are a fad of Mme. Lipkowska, the Russian prima donna, who regards them as a great beautifier. "At night before retiring I have the maid fill the tub with almonds until it contains enough to cover the bottom of the tub," she explains. "Then she turns on the hot water, adds a little attar of rose, and leaves the tub covered with a sheet. By morning the almonds have steeped thoroughly. The maid removes them, and immediately upon arising I take the plunge."

**Garden**—Great physical strength, great mental strength and supreme culture are the qualities Mary Garden says a man must possess before she could marry him. This is her nearest description of the man she admits she is in love with back in her dear France: "He is not handsome. I do not like handsome men. When any one speaks of a handsome man I always think of a 'ladies' man'—a creature with black eyes and red cheeks. The man with whom I am in love is tall and strong. His eyes are gray and his hair is dark, and—that is all I am going to tell about him."

**Samaroff**—In answer to the query, "Can you account for the fact that the titles given to musical compositions are usually so flat and prosaic?" Olga Samaroff, the noted pianist, had this to say recently: "I do not know why, unless it is that the masters were afraid of being criticised as sentimental or something of that sort. They didn't feel compelled to tell what was really in their hearts, and often I imagine the story was really too personal and intimate to be told."

**Friedlaender**—Dr. Max T. Friedlaender is not only one of Germany's greatest authorities on the history and science of music, he is an expert on the art of painting as well. He is director of the Royal Berlin Museum, and one of the objects incidental to his present lecture tour in this country is a study of art conditions in America. In a recent interview Dr. Friedlaender suggested an appeal for more encouragement of American artists by American museums. He believes that America's private art collections rank among the greatest in the world.

**Tetrazzini**—"If a woman has no other responsibilities, it is a noble work to enter into," said Mme. Tetrazzini the other day when asked her opinion of the suffragette movement. "But no woman, or man either, has ever made much of a success of doing two or three things at the same time. I am a singer, and I have no time for a family or suffrage. A woman with a family has no time to sing or vote. If a woman has no voice and no family it is all right to work for the suffrage cause."



—Photo Copyright, by Aimé Dupont, New York

GERALDINE FARRAR AS "ELIZABETH" IN "TANNHÄUSER"



## WOMEN COMPOSERS OF AMERICA—26

Edythe Pruyn Hall, of Chicago,  
Who Writes for Piano, Violin  
and Organ

By Stella Reid Crothers

[EDITOR'S NOTE.—In this series Miss Crothers takes the most liberal and democratic view, and the discussions are not in the nature of a critical review. It is the wish of the writer to make them both suggestive and stimulating to those possessed of latent talent.]

Since Mrs. H. H. A. Beach, Mme. Chaminade, Liza Lehmann and other bright stars appeared in the musical firmament there has been an astonishing number of women composers "discovered," and the list is daily increasing.

It is a well-known idiosyncrasy for a person to go far afield for what might be found at home, to overlook nearby beauty for more distant loveliness, to seek elsewhere for that which lies at hand. But after the recognition given these well-known composers in the musical world women who had realized their own ability for musical composition but had modestly concealed their talent within the home circle were encouraged to let outsiders hear their melodies and finally emboldened to risk publication. The result is an interesting list of women composers to whom future historians will accord a well-deserved place in the building of American music.

Of the comparatively limited number of women writers of music for the pipe organ, Edythe Pruyn Hall, of Chicago, gains her ability by right of heritage. Her mother's father, Louis Mann, born in Mayence, Germany, was a well-known piano teacher and composer in our own Southland.

Mrs. Hall was born in Chicago, and as a child was fond of expressing her thoughts and moods at the piano. When twelve years of age she began studying with the late W. C. E. Seeböck, pianist and composer, and later on began organ study under the able guidance of Harrison M. Wild. The study of theory has always been a pleasure to her, and she has studied composition conscientiously with Adolf Weidig.



EDYTHE PRUYN HALL

In her experience as a teacher of children Mrs. Hall realized the need of characteristic and instructive compositions, which would develop imagination as well as technic, and so successful has she been in this direction that her compositions for piano number about forty, and are in constant demand. Among them, "Fairies' Music Box," "Sleep Song" and "In the Swamp," "Fireflies and Frogs" bespeak the conscientious student no less than her more pretentious works, and reveal qualities which are most desirable in a composer—originality and versatility. Small people all over the country are fond of her writings for their special benefit.

Compositions for violin and piano are also among her successful publications, while several songs and a considerable variety of organ numbers are still in manuscript.

Mrs. Hall has been the organist of one of the large churches of Chicago for a number of years, and is a valued member of the musical colony of the Western metropolis.

the spirit of the conception which he would express; and, secondly, the power of dramatic and emotional utterance which will enable him to communicate to his hearers—and, let us say, his spectators—the significance of the song as he understands it.

"In other words, his duty is fully as much to the poet whose words he is declaiming as to the composer whose music he is singing. We have no sound warrant for asking the singer of dramatic and emotional songs, in his capacity as the vehicle of the poet and the composer, to confine himself to vocal expression alone. The increased emotional and dramatic burden of the modern song justifies, if it does not demand, an enriched and enlarged equipment in the singer. Why should he not, if he can, take advantage of the infinite capacity for expression afforded by the human mask, the human body, so long as he employs these dangerous agents with tact, discretion, finesse, subtlety of suggestion, avoiding sedulously all crassness and extravagance?"

#### Gustav Becker Lectures in Orange

ORANGE, N. J., Nov. 15.—Opportunity was taken advantage of by a number of Orange residents on Wednesday evening to meet Gustav L. Becker, composer and pianoforte instructor, and enjoy an illustrative talk on his own compositions and those of others. Mrs. Fairchild-Plume, who has lately become associated with Mr. Becker in the preparatory work of teaching, was hostess at her home in Hawthorne

street. Mr. Becker first played an autograph dedication piece composed by him, the words by F. H. Clark, which the performer read to enable his hearers to note the fitness of the words to the notes. Other selections, each of which Mr. Becker accompanied with a short explanation, were "Three Sketches from North Lands," "Along the Brook," "Gavotte in G," "Valse Amabile," "Polonaise in E," "Ballade" by Chopin.

#### INSTRUCTOR OF OPERA SINGERS GOES INSANE

Mrs. Harriet Darling, of New York, Falls Victim of Overwork—Her Strange Song Mania

Mrs. Harriet Tarbox Darling, a widow, forty-seven years old, and a teacher of opera and voice culture, among whose pupils have been many grand opera and musical comedy stars, was taken from her studio at No. 295 Fifth avenue, New York, last week to Bellevue Hospital, as an insane patient. It is said she attempted to leap from her studio window.

Mrs. Darling who is said to possess a voice of unusual sweetness and power, was taken sick as the result of overwork. A peculiar form of hysteria with which she was afflicted was that she sang incessantly for hours at a time.

Mrs. Darling has been an authority on voice culture for many years. She was born in Fredonia, and took a musical course in the Fredonia State Normal School, later going to Europe to complete her education. Upon his death her father left her an estate. After the death of her husband she came to New York to continue her musical studies. It was Mrs. Darling's theory that every one had the ability to sing if properly trained, and she founded a free musical school in New York. For a time she also taught voice culture at Barnard.

She went to Europe a short time later with Adelina Patti, having been engaged to sustain the prima donna's voice. Later she opened a studio in London, where she readily secured many people in society as her pupils. Mrs. Darling returned to this country again about three years ago, and set about her professional duties in the Fifth avenue studio.

#### F. A. JOHNSON'S LECTURES

Composer Begins Series of Musical Talks in Colorado Springs

COLORADO SPRINGS, COL., Nov. 20.—Frederic Ayres Johnson, of Colorado Springs, gave the first of his series of twelve informal musical lectures to-day at his studio. Mr. Johnson's course last season on "The Evolution of Music," which was followed with much interest, showed him to have a very broad view, not only of the art of music in itself, but of the relation of music to humanity and civilization.

It is one of Mr. Johnson's purposes in this new course to bring forward the essential qualities of music as distinguished from the superficial ones, and to point out the special province of music's expressive power, the regions and directions in which music has its greatest eloquence.

That these lectures are not technical will be realized by the fact that Mr. Johnson goes deeply into the relation of music to the Reformation, to aristocracy, to democracy, and touches upon various matters which ally themselves in a greater or less degree with music and its place in life. The relationship of music to the other arts will also be considered.

#### Money Well Spent

NEW JERSEY TRAINING SCHOOL,  
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To the Editor of MUSICAL AMERICA:

I want to take this opportunity to express my appreciation of your paper. I feel that the price of my subscription is money well spent.

E. E. ARNADE.

## MUSIC FEDERATION GETS GOOD REPORTS

Women's Clubs in National Organization Announce Resumption of Activities

MEMPHIS, Nov. 20.—Mrs. John Oliver, of this city, secretary of the National Federation of Musical Clubs, announces the resumption of activities by most of the clubs in the Federation. Appended is her summary of reports made to her, all of which indicate that a prosperous year is forthcoming for the clubs:

Lillis Barlow Bowes is the newly elected Federation secretary of the Oneida Morning Musical of New York, and she sends a splendid report of the second recital of the club, the program of which was in charge of Miss Bailey and Miss Maxon. The piano duets, "Germany" and "Russia," by Moszkowski, were rendered by Mrs. Geisenhoff and Helen Adams; vocal solos, "Charming Marguerite," by Mrs. Horace Coons; "Flow Gently, Sweet Afton," by Mrs. Fred Green; "Loch Lomond," "All Through the Night," by Mrs. J. F. Barry; "Irish Folksong," by Hazel Wehr; Three vocal duets, by Miss Coon and Mrs. Coon, Miss Wehr and Miss Maxon and Miss Bailey and Mrs. Barry. The singers for the evening appeared in appropriate foreign costumes. Mrs. Charles W. Rockwell gave a piano number which was heartily received.

Alla Wright writes from Orlando, Fla., of the new musical organization in that town of 150 members, a splendid chorus in training, an orchestra of eleven pieces and a probable department of philanthropy. All this good work, Miss Wright declares, is due to her experience during her stay in Memphis with the Beethoven Club, one of the best clubs in the Federation. The new Florida organization will be known as the Mendelssohn, and will probably become federated at an early date.

Ilma Hunter is the newly elected Federation secretary for the Amateur Music Club of Peoria, Ill., and sends a fine account of plans for this new but progressive little organization, whose object is to raise musical standards in Peoria and the State.

The Beethoven Club of Memphis has just closed a contract for the appearance of Joseph Lhévinne for the second artist concert of its season. David Bispham opened the season for the club with a brilliant concert on November 1 at the Bijou Theater.

The Amateur Music Club of Chicago has a new Federation secretary in the person of Mrs. Manton Maverick. This organization gave a most attractive concert on November 8. Four Russian numbers were delightfully rendered by Miss Lapham. Cadman's Indian Songs were interesting and were well rendered by Miss De Sellem. Two numbers given by the club quartet were charming, the work revealing great precision and spirited interpretation. Christine Miller has been engaged for a recital on November 22.

The Afternoon Musical Society of Danbury, Conn., sends out a most attractive year book for the season, announcing its membership in the State and National Federation, and giving an outline of the year's plan of study, with a list of the newly elected officers, as follows: President, Mrs. John C. Downs; vice-president, Mrs. William Smith; recording secretary, Mrs. S. H. Davis; corresponding secretary, Mrs. George Merritt; treasurer, Mrs. S. W. Oley, and auditor, Daisy Robinson. Dorothy N. Ryder is Federation secretary.

Felix Nowowiejski's dramatic oratorio, "Quo Vadis?" was recently brought out in Amsterdam by the Amsterdam Oratorio Society.

## SAYS CONCERT SINGERS SHOULD BE ACTORS, TOO

Artists Owe Duty to Poet as Well as Composer of Their Songs, Declares Lawrence Gilman

"Is it legitimate," asks Lawrence Gilman in *Harper's Weekly*, "for a singer of songs to wear the buskin? May he properly address the eyes as well as the ear, or should he declare the dramatic and emotional purport of song only through sympathetic coloring of the voice? It is not easy to see why he should be thus restricted. The argument which holds the contrary fails to take account of the obvious fact that the song, as a complex art form, is only partly musical; and that, in the case of two-thirds of the more characteristic of modern songs, they are almost as conspicuously within the field of dramatic as of musical expression. The singer of such a typically modern song as, let us say, Strauss's 'Lied des Steinklopfers,' must bring to the task of its interpretation a great deal more than sensuous charm of voice and a mastery of tone production. He must have, up to a certain point, skill in the technic of singing; as for beauty of voice, that is a gift from heaven, greatly to be prized when owned, though by no means indispensable; but what he must have, what is essential to his task, is, first, deep emotional responsiveness, an instinctive sense of drama, scrupulous fidelity to

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## CAN MAKE ANY ONE SING, SAYS TEACHER

Mrs. Hattie Clapper Morris Declares  
That Even Brains Are  
Unnecessary

"I can make anyone sing. I don't care if the pupil is sixty years old, or sixty-five, it makes no difference, if he only has brains! No, he doesn't even have to have brains; if he'll only follow me like a parrot, if he'll only use my brains, I'll make him sing!"

With this assertion clinging to my memory, I left the studio of Hattie Clapper Morris, the only teacher of Margaret Keyes, the famous contralto, and many other celebrities, whose names are public property. For, example, she is the teacher of Virginie and Eugenie Sassard, whose voices improved marvelously under her direction; of Ethel Barrymore, the actress; of Louise Drew, the daughter of John Drew, whose voice and talent would bring her success in opera comique; of Julia Strakosch, who made an operatic success in London; of Pauline Farnum, the sculptress, and finally, of Florence Wessell, the accompanist, though few have even known that the latter possessed a voice. These are but a few, there are many others equally well known who are studying, or have studied with Mrs. Morris.

Not only did I leave with the assertion that Mrs. Morris could make any one sing, ringing in my ears. I left mentally bewildered, absolutely overwhelmed by the dominating personality of the teacher. Even if Mrs. Morris had no knowledge of her subject, one could well believe that her abundant enthusiasm, her assertive personality, might actually make one sing, willy nilly. But coupled with the personal force goes an experience that extends over years, not only as a teacher, for Mrs. Morris was at one time a well-known concert artist (she sang with all of the best known orchestras and choral societies in this country, with Materna and Juch, and other great artists, and at St. Bartholomew's for years), but as a producer of singers.

"You can say more. I'll guarantee to make any one sing and I'll give a written guarantee that if the pupil stays with me three months I'll make him sing or refund his money.

"Most teachers tell their pupils to make tones like this (and she illustrated the remark with a prolonged colorless and anemic u).

"Bosh! Isn't it ridiculous! What the pupil must do at the very start is to free the vocal chords, to clear out the bronchial tubes. I make them 'bust' right through. The term isn't elegant, but it tells just what I do.

"If you were sitting in that next room and were to hear a voice in the process of making you would wonder what was happening. It sounds as if the voice were being ruined. The tones that come from this room are awful at times, but when the pupil gets the idea, the tone comes out just like the sun bursting through the clouds.

"I used to teach in the old way, but I didn't get results, and I kept on studying and studying until it suddenly dawned on me that half the students never got the full use of their voice-producing organs.

"When I first began my method, I lost many pupils, but since I have produced the results they have all come back and I have made every one of them sing.

"How do I know I can make any one sing? Why, just because every being has a throat constructed in precisely the same manner. It isn't a question of a marvelously constructed throat, or anything else, it is just a question of getting the voice through. Most people sing as if they were pushing the tones against a brick wall; my method is just to 'bust' through the obstruction. Why, I could make you sing!"

I didn't doubt it, at least audibly, for I was fully convinced that Mrs. Morris could do so, if such a thing were possible. I once tried to sing—but fortunately I stopped in time.

"I have been working along these lines for sixteen years and I am talking to you just because I do not want this method to die with me. While I have produced many good pupils, I want to demonstrate



HATTIE CLAPPER MORRIS

just what I can do. If any one doubts what I say just let him come to my studio and be convinced. Why, pupils reach ff in alt every day in their lessons.

"I'd like to take an artist with a worn-out voice and make it over. I wish I could take hold of one or two artists I know, I'd make them sing again, even if they have retired. Why I could put them back on the operatic stage where they could get their one, two or three thousand dollars a night, in place of the paltry one or two hundred they earn for each day's teaching.

"I also tell you this because MUSICAL AMERICA is an honest musical paper, and goodness knows there was a time when Diogenes would have sought in vain for such a thing! MUSICAL AMERICA is clean and decent and it tells about our own American musical endeavors. There is no selling of its reading columns, and that I like. Everyone of my pupils will take your paper, I insist upon it.

"I have all the teaching I want. I give twenty-one lessons every day of my life, excepting Saturday when I teach only till noon, and on Sunday. I always have a fine class, when I choose to take it, in London in the Summer.

"I've got another matter I'm worked up about. I had one of my pupils, an advanced one, sing for an operatic manager the other day, and she has a beautiful voice, too, and when she finished he clapped his hands and cried, 'Bravo, bravo, a beautiful voice!'

"Then I asked him about an engagement."

"To sing in New York," he queried? "She has no experience."

"But how about an opera school," I returned.

"No, no, let her go abroad and get experience and make a success, and then come to me," he replied.

"I went away boiling mad. What's the use of pupils studying if there is no chance to get experience here. What are the opera schools for, if not for that? They take the pupil's money, but when the pupil wants to sing there is no opening. Why can't an operatic singer make her way just as an actress does. Our actresses do not have to go abroad and make a success before they are accepted here.

"Instead, the prospective operatic singer must go to Italy where they don't know as much about music as we do. About the only thing they do really know well over there is how to cook spaghetti!

"Then our managers bring over foreign singers and give them our good American dollars, and then the singers laugh at us and say we don't know anything about music!"

"Why don't they arrange an all-star cast with all of the singers of foreign extraction, excepting the one singing the leading rôle, and then let an American singer take that part? The foreign names would attract the audience and then the American singer would have a chance. This might be done on one of the non-subscription nights."

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## MERO APPEARS AT RABINOFF CONCERT

Diversified Charm Characterize Popular  
Program Given in Chicago  
Auditorium

CHICAGO, Nov. 20.—There was diversified charm in the popular program presented at the Auditorium Sunday afternoon under the auspices of Max Rabinoff and Ben. Atwell and the audience manifested its approval in no uncertain fashion over the triumphs of the principals, the new Hungarian pianist, Yolanda Mero, and the Brooklyn baritone, Emilio de Gogorza, while the Philharmonic Orchestra gave a good account of itself, opening and closing the entertainment brilliantly and contributing enough in the interlude to inspire interest in its work. Miss Mero's technique carries conviction and the beauty of her tone is undeniable. In brilliant work her fingers are remarkably fleet and flexible and her technical powers were early called into requisition in the Liszt Concerto in A Major. She swept through the dazzling octaves with a swiftness and sureness that were surprising and carried her climaxes in a way that indicated her power. Her second series of selections embraced two Chopin numbers: Nocturne in C Minor and Valse in E Minor. She was recalled time and time again until she finally gave an encore number.

In Horatio Parker's song, "The Wandering Knight," de Gogorza soared up to a top note with a timbre that would make a tenor envious. Another interesting exposition was a song by Von Fielitz "So Like a Flower" (a distinguished composer who has deserted Chicago for Berlin) and he sang Hadley's "Once I Loved a Maiden Fair" admirably. This singer's entry was announced by Gretry's heroic aria "Richard the Lion-Hearted," which had the bigness of power that thrills and moves an audience mightily. C. E. N.

### Old Operas to Be Feature of Rome's Jubilee

ROME, Nov. 13.—The musical part of the program for Rome's jubilee in 1911 promises to be most interesting. It will include a revival of many long-forgotten Italian operas and musical pieces. The modern part of the musical program will be furnished by Puccini's "Girl from the Golden West" Mascagni's new opera, "Isabeau"; a new Franchetti opera, and by Leoncavallo's new opera, "Camicia Rossa." Mascagni and Toscanini will conduct. It is further planned that the greatest orchestras of the world shall compete at the jubilee.

for the prize of honor offered to the most perfect organization.

The performances of Greek and Roman dramas and tragedies by great Italian actors will be accompanied by full orchestra and chorus. All the theaters of Italy will combine to make the performances a memorable illustration of the grandeur of Italian art.

### Constance Balfour Company's Successful Southern Tour

COMMERCE, TEX., Nov. 16.—The Constance Balfour Concert Company appeared here last night with excellent success. The company has met with big crowds and fine receptions everywhere on its present tour, which has included performances at Lake Charles, La.; Houston, Dallas and Fort Worth, Tex., and Enid, Okla. It has dates at Lawton, on the 25th; Chickasha, 26th; Shawnee, 29th, and Muskogee, 30th.

### WHEN LISZT WAS 25



The accompanying likeness of Franz Liszt will be familiar to those who have visited the Liszt home at Weimar, where interesting relics of the composer are exhibited. It shows him at the age of twenty-five.

## ROSE BRYANT'S SUCCESS AS A CONCERT SOLOIST

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Many Important Organizations—  
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Numerous important engagements arranged for Rose Bryant, the New York contralto, by Walter R. Anderson, have given striking evidence of the success and popularity of this young artist, whose abilities have been proved as soloist with such societies as the New York Symphony Orchestra, New York Oratorio Society, Boston Festival Orchestra, Brooklyn Oratorio Society, New Haven Festival and Boston Cecilia Society.

Miss Bryant's voice is of the mezzo-contralto quality, and her repertoire embraces all the well-known works written for that character of voice. Miss Bryant received her early musical education in this country, but later went abroad to study for several years.

Miss Bryant sang in her home town of Branford, Conn., November 9, and was given a welcome of imposing dimensions. The audience at her recital, which opened the lecture season, was the largest ever gathered in Library Hall, that town. The artist held her hearers spellbound from her first note in "Voi Che Sapete" ("Marriage of Figaro"), in the first group of selections, till she closed her program with "Pipes of Pan," by Elgar, followed by a dainty little encore, "A Little Shadow Follows Me." Her singing impressed her townspeople as faultless, equally effective in both heavy and light work. The warmth and sympathy in her voice and its sweetness of tone were made the object of particular comment. Miss Bryant's admirable control and clear enunciation have also been important factors in her success.



ROSE BRYANT

New York Contralto, Who Has Achieved  
Success as a Concert Soloist

### Mme. Oumiroff's Concert Début

Genuine enthusiasm was aroused by Bo-ga Oumiroff at the People's Institute concert, at Cooper Union, New York, on Sunday evening, November 13. The first part of the program consisted of selections by Handel, Schubert and Godard. The second part was devoted entirely to Bohemian folk songs, Mme. Oumiroff singing the duets with her husband. Both the solos and duets had to be repeated many times. M. Oumiroff accompanied this part of the program himself at the piano.

This was Mme. Oumiroff's first appearance here in concert. She disclosed a light lyric voice of limited range, but much expression. In the gypsy songs she showed real dramatic skill. Mme. Leitner-Ondricek played the violin obligato to the Berceuse of Godard in the first part, Karel Leitner accompanying at the piano.

### American Singer Scores in Dresden

DRESDEN, Nov. 10.—William Pitt-Chatham, an American singer of sterling qualities, scored a fine success here recently in concert. His pronunciation of German was perfect. The Walter Bachmann Chamber Music Union opened its concerts with a model performance of Haydn-Mozart-Bethoven program recently. At Bertrand Roth's a new composer, Franz Bachmann, was introduced with success. An elegy,

"Jautris der Narr," created something of a sensation. The Mozart-Verein gave a Handel and Spohr evening, a jubilee concert, in which an interesting quartet concert by Spohr illustrated the style of the great violinist of fifty years ago most favorably.

At the London Philharmonic Society's first concert the soloists were Sapellnikoff, the Russian pianist, and Mme. Kirkby-Lunn, the contralto.

Budapest is to hear Felix Weingartner's symphonic poem, "The Fields of the Blest," this season.

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Wife—What do you think, Henry, I dreamed last night that I was in a box party at the opera and—  
Hubby—Ah! That explains why you were talking so loud in your sleep.—*New York Telegraph.*



David Bispham tells of a man who waited for his daughter a long time. Finally he called upstairs: "What a time you girls take getting dressed for the concert. Look at me! Just a shirt, a tie, and cotton in my ears, and I am ready."—*Circle Magazine.*

"I understand that the manager is paying fabulous salaries to his leading singers," said the inquisitive reporter.  
"Not fabulous," rejoined the cynical press agent—"fictitious."—*Washington Star.*

Mme. Carreño, it will be remembered, has been married three times. Her third and triple blessedness was the pianist and composer, Eugen d'Albert, author of the almost nugatory "Tiefland." A few years ago she was playing at a concert in Berlin and rendered as chief number a piano concerto of d'Albert's. One of the criticisms began: "Mme. Carreño last night sang for the first time the second concerto of her third husband."—*New York Telegraph.*

Count Centanini is always in a hurry. During a rehearsal of "Otello" at the Metropolitan Opera House he determined to slip away to some oasis on the other side of Broadway. He rushed out without his hat and ordered a cocktail composed of that Italian drink which seems to be a mixture of distilled ropes and burnt spaghetti ends. Then in his fevered haste he swallowed the check and threw the drink

and the money at the cashier.—*New York Telegraph.*

During one of his Presidential trips Mr. Cleveland, accompanied by Secretary Olney, arrived at a town in a heavy storm, and they were driven from the station with hailstones rattling on the roof of their carriage. A brass band, undismayed by the weather, bravely stuck to its post and played the welcoming airs.

"That is the most realistic music I have ever heard," remarked Mr. Cleveland.

"What are they playing?" asked the Secretary of State.

"'Hail to the Chief,' with real hail."—*Success Magazine.*

The small boy whistled long and loud until he was answered by another member of his "gang" half way down the block. Their signal was the trumpet call from "Siegfried." Who can say that New York is not a musical center?—*New York Evening Post.*

### "Luck Can't Make Great Singers"

"Is there any such thing as luck in making a singer famous?" is a question which was submitted to Mme. Gadski the other day in a Kansas town. Her answer was a decided "No!" The truly great artists," she said, "one can count on the fingers, and no luck, good or bad, could make or unmake. Luck, if you mean clever advertising, will help to get genius started, but no clever advertising or luck will long hold up an ambitious novice if real voice and deep-rooted talent are not there. You can boom a good thing, and you cannot overboom it. But to attempt to boom a bad thing means ultimate disaster. The God-given talent of voice must be developed by a critical and able master with the aid of the industry of his pupil. No advertising in the world can make a bad singer famous."

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Among the New York vocal teachers who have opened the season under most promising conditions is Mme. Clara de Rigaud, whose high accomplishments as a singer and instructor are best demonstrated by the success of the many singers who have been under her direction.

It was the good fortune of Mme. de Rigaud to have been born in a refined musical atmosphere. Her parents early in life instilled in her the appreciation of the best in music and gave her all the benefits which wealth and their own culture could supply. Her father was connected with many of the greatest musical happenings of his time, among them the world-famous Rhenish festivals, and her mother was a woman of distinct musical attainments. Such distinguished personages as Rubinstein, Liszt, Ole Bull, Joachim, Brahms and Patti were guests at their residence at Aachen. It is not to be wondered at that one influenced by such home surroundings should have cultivated those markedly finished qualities of musicianship which are Mme. de Rigaud's.

Coupled with her charming personality and liberal education, the thoroughness and detail of her method are Mme. de Rigaud's salient features. Surely and unfalteringly she makes her progress, and sure is she in her standing among musicians of the foremost rank. But these are mere statements of her qualifications; the fruits of her labors are manifested in her many pupils who have won world-wide prominence.

A most striking example is the mezzo-contralto prima donna, Frieda Langendorff, of the Metropolitan Opera Company, New York, and the Royal Operas of Berlin, and who has but recently won her laurels at the Maine Music Festivals. Mme. Langendorff claims to have found in none of the masters with whom she has studied the clearness and thoroughness of Mme. de Rigaud's method.

Marie Volpe, wife of the conductor of the Volpe Symphony Orchestra, is entering upon her third season with Mme. de Rigaud, and is giving every evidence of a singer with a future. Olive Scholey, who has sung with Emma Albani and the Toronto Festival Orchestra, and who is recognized as a most promising vocalist, is continuing her studies at the de Rigaud studios. Eadis Elias Torre, who has risen from light opera to the beginning of a successful career in grand opera; Clémentine Tetedoux, prominent in oratorio work; Fanny Ferguson, at present en tour, are but a few more of those who can vouch for the remarkable training powers of Mme. de Rigaud.



MME. CLARA DE RIGAUD  
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Cecil Fanning Wins Charleston  
CHARLESTON, VA., Nov. 22.—Cecil Fanning, baritone, appeared in recital here on November 12, under the auspices of the Clef Club. He sang a program, exacting

in both style and contents, in a manner that displayed his art to the best advantage and won him instant favor. A return recital will bring him as large an audience as that which heard his first program.

## MINNEAPOLIS PIANIST HEARD IN FINE RECITAL

Herman Zoch Soon to Return to Germany—Dr. Wüllner's Concert—  
Organist Hunt's Recital

MINNEAPOLIS, Nov. 22.—Several local artists were heard in recital last week, one of the most enjoyable performances being the Liszt program given by Hermann Zoch, pianist. This was Mr. Zoch's seventy-second piano recital. The program was heavy and exacting, but Mr. Zoch played it in fine form. Mr. Zoch's recitals are always attended by all the piano teachers and students in the city, and there is general regret that this city is soon to lose such an artist. In the Spring Mr. Zoch has decided to return to Germany and in the future make his home in his own country.

Hamlin Hunt gave a fine program of organ music on the beautiful new organ in Plymouth Church, showing his complete mastery of the instrument.

Dr. August Milner, a promising young baritone, is the latest local singer to seek European training. Mr. Milner has a beautiful voice, rich and sonorous in quality.

The most important recital of the week was that of Dr. Wüllner, who, although he had a severe cold, successfully repeated the wonderful interpretations which have made him famous the world over. E. B.

## Washington Students Please Marchesi

WASHINGTON, D. C., Nov. 22.—The program of music at the reception given at the studio of Mary A. Cryder on November 10 to Mme. Blanche Marchesi was very short, consisting simply of a piano solo, "Perpetual Motion," Weber, and "Charity," Rossini, by a chorus of eight of her pupils. Mme. Marchesi congratulated the young aspirants of music on their work. She talked pleasantly in French and English during the entire afternoon. Despite the fact that France is her native land, she expressed a decided love for the English language, saying most enthusiastically: "Yes, I even think in English, I pray in English, I dream in English, and I am so delighted to talk in English." From her years of identification in the social, official and musical life of London, this French singer speaks the language of the city of her adoption with remarkably pure tone; yet in the next moment she will lapse into French with equal purity, and again in German with the same ease and fluency. W. H.

## Mme. Kirkby-Lunn to Give Recital Here

Mme. Kirkby-Lunn will be heard in New York in recital following her first appearance, February 6, with the Volpe Symphony Orchestra. Mme. Kirkby-Lunn will be in this country for a comparatively limited period, as she finds it necessary to postpone her sailing for America until early in February.

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## ALL IS HARMONY IN PHILADELPHIA

Rival Opera Companies Provide Treats for Their Patrons—Busy Week for the Orchestra—News of Local Musicians

PHILADELPHIA, Nov. 23.—Peace reigned in the opera "war" camps last week. There was not even a verbal battle between the Hammerstein and the Metropolitan forces over that \$7,500 nightly guarantee which the latter organization enjoys for presenting its "antediluvian lemons," as the impresario has styled them. Each pursued the even tenor of its ways and Philadelphia music lovers enjoyed veritable opera treats at both the Philadelphia Opera House and the Academy of Music.

At the Hammerstein house the week opened on Tuesday with "Herodiade," in French, with Cavalieri, Gerville-Réache, Egner, Duffault, Renaud, Crabbe, Vallier, Nicolay and Venturini in the principal parts. On Thursday evening, "Aida" was sung in Italian, the artists being Mazarin, D'Alvarez, Zerola, Polese, Scott, De-Grazia and Venturini. "Sapho," in French, was heard for the first time here on Saturday afternoon, the chief singers being Mary Garden, D'Alvarez, Trentini, Dal-morès, Dufranne, Laskin, Valles and Villa. On Saturday evening there was a double bill. "Cavalleria Rusticana," in Italian, was sung by Sylva, Duchene, Severina, Carasa and Polese. "Pagliacci," in Italian, was headed by Cavalieri, Zerola, Laskin, Beck and Venturini. The first week of opera comique was opened on Wednesday evening with Lecocq's "La Fille De Madame Angot." On Friday evening "La Mascotte" was presented.

At the Academy of Music the Metropolitan Opera Company opened the week on Tuesday evening with "La Boheme," in which appeared Nielsen, Alten, Bonci, Amato, Didur, Pini-Corsi, Gianoli. "Tannhäuser" was the Thursday evening attraction, with Galski, Noria, Burrian, Hinckley, Whitehill and Hall in the principal roles.

The Philadelphia Orchestra had a very busy week. Besides the regular concerts here on Friday and Saturday, it appeared in Baltimore, Washington and Princeton. Herman Sandby, the first cellist of the orchestra, was the soloist at the Baltimore and Washington concerts. Franceska Kaspar, soprano, was the soloist at the Princeton concert. The record was five concerts for the week, and kept Conductor Carl Pohlig and his men on the rush.

At the Academy of Music, the orchestra program was a most interesting one. There were four numbers, the first being Saint-Saëns's symphonic poem "Phaeton," which depicts the ride of the daring Phaeton in the chariot of the Sun, his recklessness nearly throwing the entire universe into ruin. The orchestra admirably depicted the features of the difficult composition. A great amount of harmonic variety was also expressed by the musicians in the symphony by Paul Dukas, in C Major. The other numbers were Wagner's "Siegfried-Idyl" and the symphonic poem of Smetana "On the Banks of the Moldau."

John Braun, tenor, assisted by Thaddeus Rich, concertmeister of the Philadelphia Orchestra, gave a very artistic concert last Friday evening in the ball room of the Bellevue-Stratford. Mr. Braun sang very capably a group of German and English songs, some of which encores caused him to repeat. Mr. Rich sustained his enviable reputation as a violinist of the first rank, and was also compelled to respond to encores. Ellis Clark Hamman was at the piano and the artists had a distinct advantage in his excellent accompaniments. The recital was under the auspices of the Whitmarsh Valley Country Club.

Emily Stuart Kellogg, assisted by Isadore Luckstone, a pianist of New York, gave a concert last evening at Griffith Hall before a representative and appreciative audience. Mrs. Kellogg possesses a rich contralto voice of beautiful and sympathetic quality. She is a finished artist, having studied with such masters as Dr. W. W. Gilchrist, König, of Paris, and Shakespeare, of London. She has sung with pronounced success in many of the States in the Union as well as abroad.

Henry Gordon Thunder has been engaged to conduct the Glee Club of Franklin and Marshall College, Lancaster, Pa. Mr. Thunder for a long time has felt that

the glee clubs of colleges and universities should be a good field for the cultivation and finer appreciation of music among the younger men of this country. The outcome of his work with the Lancaster club, therefore, is awaited with interest.

The first of the free public concerts of the season at the Drexel Institute by local musicians, was given last Thursday evening before a crowded auditorium. Ralph Kinder, organist, and Nan Reid Eichelberger, contralto, were the soloists. The program opened with three organ solos, compositions by Piutti, Bach and Botazzo. Miss Eichelberger's first song was "My Heart, at Thy Sweet Voice," an aria from "Samson and Delilah," by Saint-Saëns. Three more organ solos, compositions of Smart, Macfarlane and D'Evry followed, and then Miss Eichelberger sang "On the Shore," by Neidlinger, and the "Irish Love Song," by Lang. Mr. Kinder's next number was his own composition, "Meditation in D Flat," which Charles Heinroth recently played in Pittsburg at his 1000th recital at Carnegie Hall. Mr. Kinder played his "Festival March" as the final treat. Both the organist and the singer were repeatedly encored by the several thousand present, and were heartily congratulated after the concert by many of their friends who attended.

The Junger Männerchor, under the direction of Louis Koemmenich, gave a concert last Sunday evening at its hall here. Florence Hinkle, soprano; Paul Krummeich, pianist, and a string orchestra participated.

The Dubinsky Trio, composed of David Dubinsky, violinist; Edith Mahon, pianist, and Alfred Lennart, cellist, announces a series of concerts at Griffith Hall on the evenings of December 3, January 21 and March 16.

On Friday evening of this week, Marie Zeckwer, one of Philadelphia's most artistic sopranos, will appear as the soloist at the second of two recitals at the Acorn Club, by Cornelia Elizabeth Bedford. Miss Bedford will give several readings and present two unpublished monologues.

The Norristown Choral Society, under the direction of Ralph Kinder, has begun its season's work with rehearsals that give promise of even greater success than was achieved by the notable organization last year. The chorus consists of 200 voices, and is preparing for the performance of the "Messiah," which will be given February 1, with Mr. Kinder as conductor, an orchestra of twenty-five pieces, and Florence Hinkle, Clara Yocum Joyce, Nicholas Douty and Frank Conly as soloists.

A concert was given at the Masonic Hall last Sunday afternoon, the soloists being Elsie North Shuyler, soprano; Rebekah Van Brunt Conway, contralto; Joseph S. McGlynn, tenor, and William J. O'Donnell, bass.

The Manuscript Music Society gave its first concert of the season last Wednesday evening in the Orpheus Club Rooms. The compositions performed were Violin Concerto, H. A. Lang, played by Mr. Van den Beemt and Mr. Lang; piano suite, by Grace Graf; songs, Ada Weigle Powers, sung by Mr. Kreidler, with the composer at the piano; String Quartet, Hedda Van den Beemt, played by the Van den Beemt Quartet.

At a musicale given at Witherspoon Hall last Thursday evening the following artists took part: Beatrice Waldon, contralto; John A. Witzemann, violinist of the Philadelphia Orchestra, and Henry Grubler, pianist.

With impressive ceremonies the monument erected to the memory of Giuseppe Verdi, the great Italian composer, was unveiled in Fairmount Park last week. The shaft, which stands at the east end of Horticultural Hall, was erected by the Italian residents of the city, and was presented by them to Mayor Reyburn as the chief municipal executive. The unveiling exercises were followed by a banquet at the Bellevue-Stratford, which was attended by many prominent city and State officials.

S. E. E.

## Furnishes the News

CHARLOTTENBURG, GERMANY, Nov. 15, 1909. To the Editor of MUSICAL AMERICA:

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E. CATENHUSEN.



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## FAMOUS CONDUCTORS FOR ROME'S POPULAR CONCERTS

Composers and Music of Many Nations to Be Represented in Notable Year's Program

ROME, Nov. 10.—The popular orchestral concerts started four years ago under the auspices of the Musical Academy of Santa Cecilia and the direction of Bandmaster Vessella, and transferred last year from the Argentina Theater to the Mausoleum of Augustus, will be given on a more elaborate scale this season than ever before. The success of the concerts in the past has been such that a special orchestra was formed and several of the best Italian and foreign conductors were engaged to lead it.

This year's program will engage the most celebrated composers and leaders in practically every country which boasts a national school of music, and thus give the Roman concerts an international character.

The season will begin this month and continue until June, and will consist of from four to eight concerts a month, which will be led by different conductors. The music will be mainly symphonic, though including also opera and classic music.

All the symphonies of Beethoven with the exception of the ninth, which was given several times last year, will be rendered, as well as four of Schumann's, several of Schubert's, Mendelssohn's, Mozart's and Brahms, and a few modern symphonic compositions. Choral works are also to be included in this year's concerts, and for this purpose a chorus composed of amateur singers has been formed.

During Holy Week a special concert or two composed of choral music, plain-song, Gregorian chant and classic church music, will be given, when the Maestro Luigi Mancinelli will lead the "Dante Symphony" of Liszt, and George Schneevoght will lead that of "Faust," with a chorus of male voices. Another special concert will be given during the carnival under the leadership of George Schneevoght, and it will consist of carnivalesque music, including among other pieces Berlioz's "Carnévale Romano" and Strauss's "Blue Danube."

The program for the coming season comprises also several solo pieces which will be rendered by the Italian pianists Sgambati and Guido Celli, and the German Backaus, while the celebrated singer of the Vienna Imperial Opera, Selma Kurz, will give a concert of classic song music. The leaders engaged are Michael Balling, conductor of the Bayreuth Theater; George Schneevoght, from Finland; the Frenchman Vincent D'Indy; Wilhelm Mengelberg, a Dutchman; Gustav Mahler, director of the Philharmonic Orchestra of New York, and the Vienna Opera; Safonoff, the Russian; Elgar, the English conductor; Pietro Mascagni, Luigi Mancinelli, Amilcare Zanella and Bernardino Molinari. The last two are young Italian composers of promise.

The first five concerts will be conducted by Herr Balling, and they will be devoted almost exclusively to the rendering of nearly all Beethoven's compositions, besides the choruses from "Tannhäuser" and "Parsifal." The Roman popular concerts are expected to constitute before long one of the most important musical events in the world.

Rodolphe Plamondon, the Montreal tenor, is making a tour of Southern France.

## MARY GARDEN'S SUCCESSOR AN ENGLISH WOMAN



MAGGIE TEYTE

Maggie Teyte is still under contract with M. Albert Carré, of the Opéra Comique, Paris. It will be remembered that she achieved the difficult task of following

Mary Garden at the famous French opera house as *Mélisande* in Debussy's "*Pelléas et Mélisande*." She has been released for two or three months so that she may be heard in London and in the provinces.

### Peabody Students Give Recital

BALTIMORE, Nov. 22.—A fine student's recital was given at the Peabody Conservatory Wednesday afternoon by students under Director Harold Randolph, Minna D. Hill and Pietro Minetti. The participants in piano were Martha Nathanson and Walter Charnburg. The soprano soloists were Rachel Aldridge, who sang Mozart's aria from "*Il Re Pastore*," with violin obbligato by Eli Kahn, and Mrs. Mabel G. Siemom, who sang numbers from Schubert and Strauss. H. P. Veazie, baritone, sang Martini's "*Piacer d'Amor*" and Massenet's aria from "*Il Re di Labor*." W. J. R.

### Jascha Bron at Manhattan Concert

Jascha Bron, the young Russian violinist, was the feature of Sunday night's concert at the Manhattan Opera House. He played the first movement of the Tchaikowsky Concerto and a "Rondo Capriccioso" of Saint-Saëns. The soloists who appeared were Marguerita Sylva, who sang an air from "*Herodiade*"; Mme. Mazarin, Alice Baron, who sang an air from "*Faust*"; Miss Miranda, Mr. Laskin, Mr. Carasa, who sang an air from "*La Bohème*"; Mr. Devries, Mr. Sammarco, who sang "*Largo al Factotum*" from "*Il Barbiere di Siviglia*," Mr. Vallier and Mr. Zerola. Practically all the conductors of the theater appeared during the evening, including Messrs. de la Fuente, Anselmi, Nicosia, Charlier and Stram.

### Metropolitan's First Sunday Concert

For the first of the season's Sunday night concerts at the Metropolitan Opera House a program of much excellence was offered this week. Max Bendix, for many years concertmaster of the old Chicago Orchestra when Theodore Thomas was its conductor, made his début as a musical leader. He

was well received after he had directed the overture to Massenet's "*Phèdre*" and the andante from the Fifth Tchaikowsky Symphony. Among the artists appearing were Edmond Clement, Bernice de Pasquali, Anna Meitschik, Florence Wickham, Clarence Whitehill and Adamo Didur.

### Pianist Copeland Plays in Portland, Me.

PORTLAND, ME., Nov. 22.—George Copeland, Jr., pianist, gave a recital in Kotzschmar Hall recently, before a large and enthusiastic audience. The program was as follows:

English Suite No. 5, Bach; Etude, Valse No. 2, Ballade No. 3, Etude, Chopin; Etude, Liszt; *Re-flets dans l'eau*, Poissons d'or, Clair de lune, Debussy; Spanish Dances, Albeniz; Tarantella, Liszt.

The Portland papers were most complimentary in their views of the recital, and spoke particularly of Mr. Copeland's playing of the Debussy numbers and of the dances by Albeniz.

### Mme. Maurel's Luncheon

Mme. Victor Maurel gave a luncheon Sunday afternoon at her home on West Sixty-eighth street, New York, to a number of friends. The guests included Margaret Anglin and Henry Clews, Jr. This is the first of a series of luncheons which Mme. Maurel will give this Winter at her home for those professing the allied arts of the drama and the music-drama.

## NEWARK ARION SOCIETY HAS A GOLDEN JUBILEE

New York Arion Singers Help to Celebrate Occasion—Notable Concert Under Julius Lorenz

NEWARK, N. J., Nov. 20.—The Arion Singing Society of this city observed the fiftieth anniversary of its natal day by giving a concert in the Krueger Auditorium last night, and never in its history has it put such an enjoyable concert to its credit. Julius Lorenz, who has been its musical director since 1895, had arranged a varied and extensive program. In presenting it the Arion's choir, numbering about one hundred members, was assisted by an almost equally large chorus from the New York Arion; by an orchestra of fifty musicians from the New York Philharmonic Society and by Corinne Rider-Kelsey, soprano, and Gwilyn Miles, baritone, as soloists, Mr. Miles taking the place of Claude Cunningham, whose sudden illness prevented him from fulfilling his engagement.

A feature of the program was a Festival hymn, composed for the jubilee by Conductor Lorenz. Interpreted by the united forces of the New York and Newark Arions, the orchestra and Mrs. Rider-Kelsey, it produced such a thrilling effect that the performance in part had to be repeated to quiet the demonstration to which the audience crowding the hall was moved. As an artistic achievement the composition and the performance were as a crown to Conductor Lorenz's labors in behalf of the Arions.

Mrs. Rider-Kelsey's solos were "Elizabeth's Greeting to the Hall of Song," from Wagner's "*Tannhäuser*"; Mr. Lorenz's "*Die Sera*" and "*Nightingale*." She was in excellent vocal condition, and sang with lovely tone, temperamental warmth and certainty of technic.

### Samaroff Delights Baltimore

BALTIMORE, Nov. 22.—Olga Samaroff, pianist, gave a most successful recital at the Peabody Conservatory Friday afternoon, before a highly delighted audience that packed the concert hall. The opening number was Beethoven's Sonata Appassionata, op. 57, which was well received. The Schumann "*Nachstück*" was splendidly played and generously applauded, as were all her numbers, which included Brahms's Capriccio in B Minor, Chopin's Ballade in A Flat Major, Rachmaninoff's Prelude in G Minor, Stojowski's "*Chant d'Amour*," Juon's Etude, "*Nymphs and Satyrs*," and MacDowell's Concert Study. The latter number aroused intense enthusiasm, and Scriabine's "*Nocturne*" for the left hand was given as an encore.

Arthur Hartmann's present Scandinavian tour embraces fifty concerts. The American violinist has the French pianist André Dorival with him.

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## FROM "MUSICAL AMERICA" READERS

### Misdirected Vocal Students

NEW YORK, Nov. 15, 1909.

To the Editor of MUSICAL AMERICA:

I was much interested in Kada Clark's letter, headed "A Vocal Student's Advice to Fellow-Students," published in your issue of November 13, and after many years of experience in training young voices I know that all she says is absolutely true, though it may not be pleasant reading to many so-called "vocal teachers."

In my own experience many "cracked voices" (as Miss Clark expresses it) have come under my care, and my first impulse would be to say to them, "You need a throat specialist," were it not for the fact that I know and realize that through proper "method" and patient work these apparently ruined voices and these poor, strained vocal bands may be brought back to a normal and healthy condition.

No throat specialist can "heal" a throat and vocal bands which are being strained every day by wrong singing. Correct use of the voice, and a teacher who can open and free the throat from all strain, is the physician needed.

The impression appears to be among many, it would seem, that singing is the most unnatural thing in the world, when, as a matter of fact, to sing should be as natural as to speak, though the speaking voice itself is only too often badly used. It seems to me (and I have been impressed for a long time with the necessity of this work) that pupils in the public schools should be taught the proper use of the speaking voice.

What Miss Clark says, also, about the individuality of each voice is quite true, and yet I have heard of a much-advertised teacher of New York who goes out weekly into a "country city" and, through his metropolitan prestige and reputation, has taken from the local teachers a clientele of pupils to whom, as a class, mark you, he gives the hour (or half-hour) lesson for \$1 each, promising these pupils good vocal results. Of course, these pupils think they are saving a great deal (and with many this is an important item) to obtain these class lessons for \$1 each instead of paying \$3 or \$4 to a teacher who should give them individual and conscientious instruction in the same time, when, indeed, no two voices are alike, and each voice having its own individuality, and perhaps difficulties, it requires its own separate training. As a

matter of fact, the money spent in these "class lessons" is virtually thrown away. It does indeed take almost a lifetime for one to thoroughly understand voice production and voice training, and a true, honest teacher of the voice (aside from the scientific side of voice culture) should be able to know at once the absolutely pure, perfectly produced individual tone and the need of every voice she trains. Her ear should be so sensitized that at once the free, pure, well-supported tone may be distinguished (and the tone wrongly produced as well).

It is surely pitiable to see students going on year after year with voices strained and worn, and often unable to sing more than a dozen bars, unless becoming hoarse and tired, all usually the result of wrong use of the voice.

Thanking you for your many good things, believe me,  
Very cordially,  
LILLIAN SHERWOOD-NEWKIRK.

### The Age of an Artist

MINNEAPOLIS, MINN., Nov. 15, 1909.

To the Editor of MUSICAL AMERICA:

Permit me to express my sincere thanks for the very kind interest taken in and the replies which followed upon my inquiry regarding the song, "Ciribiribin."

May I ask two more questions?—Is Galski fifty years old, and has she a daughter who is also a singer and before the public now?

Your art supplement is a happy thought, to say the least. It surely leaves nothing more to be wished for in MUSICAL AMERICA.

[Mme. Galski is not fifty years old, and never will be. No great singer is ever fifty years old. She may be "fifty years or a hundred years young," but never "old." And she always remains beautiful. These are part of the compensations of her arduous life. Mme. Galski has a daughter, a very charming young woman, who is, however, not before the public as a singer.—Ed.]

### Recommends It to Her Pupils

BERLIN, Nov. 9, 1909.

To the Editor of MUSICAL AMERICA:

I note with constant pleasure the continued growth of MUSICAL AMERICA. It is really a pleasure to speak of your journal and recommend it to my pupils and friends. May you live a thousand years to keep the good work going.

GRACE MACKENZIE WOOD.

### A MUSICAL TEA

Mrs. Robert N. Lister, Boston Soprano,  
Hostess at Pleasant Event

BOSTON, Nov. 22.—One of the most enjoyable social affairs of the early musical season was a tea given by Mrs. Robert N. Lister, the soprano, at Mr. and Mrs. Lister's studios in Symphony Chambers, November 15, in honor of Henrietta Rice, contralto, of Portland, Me. Miss Rice is a member of the quartet at the Henry Rogers Church, in Fair Haven, Mass., where Mrs. Lister is the soprano. The tea was attended by a large number of Boston's well-known musical people. Katherine Ricker, the contralto, sang a group of songs, and piano solos were played by Albert Snow, organist.

Mrs. Lister is having an extensive concert season. She sang recently at the Middlesex Club, Lowell, Mass., and at one of the regular meetings of the Art Club, Providence, R. I. She also sang at a concert before the Women's Baptist Social Union, Boston, the early part of this month. She has many engagements booked for the rest of the season. D. L. L.

Cincinnati Trio Plays for Ladies' Musical Circle

CINCINNATI, O., Nov. 22.—The Ladies' Musical Circle held its second meeting at the home of the president, Mrs. Adolph Klein, on Wednesday afternoon. Instead of the program being rendered by members of the club, as usual, the day was given over to the president, who introduced the Heermann-Adler-Sturm Trio as guests. Mr. Adler and Mr. Sturm played the Rachmaninoff Sonata in a masterly manner. F. E. E.

The statuesque Lucienne Bréal is no longer a member of the Paris Opéra forces. She is to fill a special engagement as Carmen at the Opéra Comique next month.

### ERIE CHOIR PERFORMS ABLY

Impressive Rendering Given of Stainer's  
"Daughter of Jairus"

ERIE, PA., Nov. 21.—One of the inspiring events of the new season here was the recent rendering of Sir John Stainer's sacred cantata, "The Daughter of Jairus," by the vested choir of St. Paul's Church, under the able direction of Peter Le Seuer, organist and choirmaster. Mrs. T. B. Angell, soprano soloist of the First Presbyterian Church of Harrisburg, assisted the choir, with J. O. Merwin, W. E. Hirt and Thomas Armstrong, local soloists.

On Tuesday, November 16, the Roney Boys' Concert Company of Chicago gave one of its famous concerts at the Tenth Street M. E. Church.

The second in the Sunday afternoon concert series of the Erie Concert Band, under the direction of Anton Kohler, was given at the Majestic Theater, November 14, and, if possible, received more praise than the first. Cornet solos by John Bolton, director of the Seventy-fourth Regiment Band, of Buffalo, were a feature, as were also clarinet solos by George Ramon, of the same organization. Georgia D. French sang Guy d'Hardelot's "I Know a Lovely Garden" with beautiful expression. E. M.

### Augusta Cottlow's Plans

Augusta Cottlow, the American pianist, has been engaged for a series of concerts in England in February. These were at first arranged for November and February, but on account of other matters they have all been deferred until the latter month. Miss Cottlow will remain in Europe during the season of 1909-10, although letters of inquiry regarding this popular pianist are being continually received by her managers, Haensel & Jones, of New York.

Emil Sauer, the pianist, has been playing recently in Brussels.

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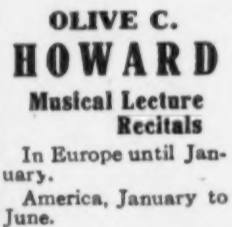
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## ECHOES OF MUSIC ABROAD

**London Hears Paderewski's Symphony and Defers Verdict—  
Lucille Marcel Objects to Singing "Elektra" Any Longer and  
Strauss Complains—A German Tenor Brings His Kaiser to  
Court—Charles Manners to Enter Lists Here as a Champion  
of Opera in English—Italian Singers Decorated by Czar for  
Entertaining Him at Racconigi—Berta Morena Ill in Munich  
—Robert Parker Succeeds Clarence Whitehill at Cologne  
Opera**

PADEREWSKI'S symphony has now been submitted to the London public for approval, and the critics, not quite willing to trust their first impressions until confirmed by a second hearing promised for next month, have expressed themselves in a delightfully non-committal though eminently courteous manner. Dr. Hans Richter and the London Symphony Orchestra introduced the work.

The composer graced the occasion with his presence and filled the place on the program allotted to the soloist. There must be something in a name, after all, to make one of the foremost reviewers declare of his performance of Beethoven's Concerto in E Flat that, "whatever d'Albert, Rubinstein, Rosenthal and the rest may have achieved toward finality, still Paderewski's reading seems in itself and for itself final. Of that there can be no doubt. Paderewski, like all the truly great pianists, is a law unto himself, and his Beethoven is literally his Beethoven." Here is praise indeed! Better to have left out Rubinstein, and those, too, who know d'Albert's reading of the "Emperor" must protest against the mention of his name.

At the opening concert of the London Philharmonic Society's ninety-eighth season the "solo honors" were fairly divided between Louise Kirkby-Lunn, the contralto, who sang Elgar's "Sea Pictures," and Basil Sapelnikoff, the Russian pianist, who played the inevitable Tchaikowsky Concerto in B Flat Minor. An "Old English Suite," by Granville Bantock, composer of "Pierrot of the Minute," was given its first London hearing at a Queen's Hall Orchestra concert, directed by Henry Wood, at which a "Solemn Melody" for organ and strings, by Dr. Walford Davies, was played, and Jacques Thibaud, as soloist, contributed Mozart's Violin Concerto, No. 6, in E flat, and Lalo's Concerto in F Minor.

**WANTED**—an *Elektra*! The unexpected disappearance of Richard Strauss's last noise-drama from the repertoire of the Vienna Court Opera is attributed to Lucille Marcel's unwillingness to appear again in the rôle in which she made an instantaneous success with the Viennese last season. The young American soprano is afraid of the effect on her voice of the terrific strain imposed upon it by the Strauss music. Now, according to *Die Signale*, the composer has complained to Director Weingartner of the neglect of his work in Vienna and the slump in royalties incident thereto. Weingartner and his aides accordingly are scouring Central Europe for a suitable German-speaking *Elektra*. "This specialty is rarely found, never at large," notes August Spanuth, "and when one is caught it requires long and careful training."

IF London dailies know whereof they speak, Charles Manners, England's foremost champion of opera in the vernacular, cherishes the ambition of "carrying the banner of opera in English to America." As it stands, the statement betrays extraordinary ignorance of America's acquaintance with English-sung opera, however lamentable it may be that this acquaintance has not been further pursued. To London press agents the name of one Henry W. Savage appears to mean nothing.

Mr. Manners's object is said to be "to help to establish national grand opera in English-speaking countries. To this end he is in communication with various influential folk on the other side of the Atlantic with a view to getting capital for doing English opera over there." The *Daily Telegraph* gracefully hopes that this does not mean any intention on the part of Fanny Moody's

impresario husband to turn his back on the Old Country, where the public in London and the provinces could ill spare him "from their midst."

Next year's advent of a Schubert English Opera Company, with Bessie Abott as the star, and the probable return of Colonel Savage to an "educational opera" field that

The only novelty Felix Mottl has brought forward this season is "Sonnenwendglut," the work of a member of that class of men so numerous in Germany who adopt other professions as nominally their main interests in life and make of music an absorbing avocation. The composer in the present instance, one Schillings-Ziemsens, is an army captain. He has devoted the long leisure hours between his military duties to composition, and the result is an opera that has been received in a most friendly manner by Munich Court Opera audiences.

ONLY a "heroic tenor" could beard the Kaiser on his throne. A short time ago a Wagnerian tenor named Hensel, of the Wiesbaden Court Opera, which as a "charge" of the Prussian King is a sister institution to the Berlin Royal Opera, was fined \$250 by the Intendant for refusing to sing a certain rôle. He promptly protested, and carried the matter to the courts, only to lose his case for the reason that his complaint should have been entered against the Prussian crown instead of the Wiesbaden Intendant.



TEN HOVE WITH AMERICAN PUPILS

A Paris teacher popular with American students is Ten Hove, the violinist, who is an exponent of Eugène Ysaÿe's art principles. The illustration shows him with a group of his American pupils who followed him to his Summer home in Brittany last June to continue their lessons with him during the vacation months. On the left is Margaret McCraney, who will make her début as a soloist in America this season, while Johnnie Bason, who also returns to New York for the Winter, is at the right of the lower group.

he had made peculiarly his own before temporarily relinquishing it, may cause a change of heart in Mr. Manners before he makes definite arrangements for an invasion of this country. Should he come eventually it would not be for his first experiences with the American public. The tour he and his prima donna wife made fourteen years ago is still remembered in some parts of the country.

BERTA MORENA, the Wagnerian soprano, who this Fall postponed her return to the Metropolitan until next season, is ill in Munich. As an immediate rest is prescribed for her by her physician, the Court Opera's production of Adolf Vogel's opera, "Maja," in which she is to sing the principal rôle, has to wait until later on in the season. Those who think they know will have it that a love affair, true to tradition, not running smoothly, was a potent factor in the nervous breakdown that tripped up Munich's beautiful *Fidelio* and *Sieglinde* three years ago and retarded her New York début.

So now the singer is following the only course open to him in taking his grievance to the Supreme Court in Berlin and making the Kaiser, as King of Prussia, the defendant. German chroniclers find it difficult to understand just why complaints against Prussian officials for alleged abuse of authority should have to be directed against the "Prussian crown."

IF you are an up-to-date pianist you are supposed at least to affect an interest in modern French additions to the literature of your instrument. You may find a program suggestion or two in the list of compositions chosen by the French Edouard Risler for the last two of the six piano recitals he is to give in Paris this Winter.

Program No. 1 of the "Musique Moderne" contains the Sonata in E Flat Minor, by Paul Dukas, who is not unknown to the patrons of Boston Symphony concerts, and will be brought to the attention of New Theater opera audiences this season or next as the composer of "Ariane et Barbe-

Bleue"; a Gabriel Fauré group, consisting of the Nocturne in D Flat, an Impromptu in A Flat, a Barcarolle in E Flat and a Valse Caprice; and Vincent d'Indy's Sonata in E Major. This will be followed by a more heterogeneous final program—César Franck's Prelude, Aria and Finale; Chabrier's Improvisation, "Sous Bois," "Idylle" and "Bourrée fantastique"; a Sonatina by Reynaldo Hahn; Debussy's "La Soirée dans Grenade" and "L'Isle joyeuse"; Saint-Saëns's "Rhapsodie d'Auvergne," "Valse nonchalante" and Etude Valse.

How many pianists would venture before our public with four Beethoven sonatas? Risler is going to test his guiding star next Monday, when he will ask Parisian listeners to digest a dose of Beethoven such as is frequently administered to German audiences. The "Waldstein," the "Appassionata," the Sonata in E Minor, op. 90, for a breathing space, and the Sonata in C Minor, op. 111, are the chosen four. The three December recitals will be given over to Schumann, Chopin and Liszt, respectively. Like most other concerts in Paris, these begin at nine o'clock.

YOUNG RINALDO GRASSI, last year's twenty-two-year-old tenor at the Metropolitan was one of the singers summoned to the Italian King's Racconigi château to help entertain the Czar during his recent visit to the boot-shaped country.

With Pietro Mascagni as accompanist at the piano, Grassi sang the "Cielo e mar," for which every tenor blesses Ponchielli for having written "La Gioconda"; Titta Ruffo, the Italian baritone, who gets more free advertising than any of his singing countrymen, Caruso alone excepted, sang the Cavatina from "The Barber of Seville"; Mme. Farnetti, who shares with Burzio first place in Italian favor as a dramatic soprano, contributed an aria from the accompanist's "Iris," and Mme. Parsi-Pettinella, Gounod's "Serenade." Finally, all four joined in the quartet from "Rigoletto."

The Czar of all the Russias had come armed with a special suitcase full of decorations of various kinds for just such an emergency as this, so Mascagni wore home the insignia of the Order of St. Andrew, while the singers carried away souvenirs in the form of bits of ribbon representing other strata of royal recognition.

A RARE bit of good luck has befallen Jenő Hubay, the Hungarian composer and violinist, and his new opera, "The Mission Ship." The play on which the libretto is based, and which was about to be produced for the first time at the German People's Theater in Vienna, has just fallen under the censor's ban. What more could a composer wish? The opera will have its première at the Budapest Court Opera in the course of a few weeks. "The Violin Maker of Cremona," now about to be given a first American hearing at the Manhattan, made the rounds of the principal European opera houses several years ago.

THREE of the late Arnold Böcklin's exquisitely colored paintings representative of different phases and degrees of the Swiss artist's fantastic imagining, have inspired the German, Felix Wayrsch, to tonal expression. "The Island of the Dead," "The Hermit" and "In the Play of the Waves" are the potent trio. Wayrsch will introduce his "three Böcklin Fantasies" at one of his orchestral concerts in Altona.

With "The Island of the Dead," however, Wayrsch has been anticipated by Sergius Rachmaninoff. Since this Russian pianist-composer left Europe for a first American visit his new symphonic poem, "Die Toteninsel," inspired by the same Böcklin picture, has been introduced in Berlin by Oskar Fried at a concert of the Society of Music Lovers. This, the young Russian's opus 29, which we are to hear during his stay here, is described by *Die Signale* as "music of dark-hued tonal splendor, full of the deepest melancholy, thor-

(Continued on next page)

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oughly Northern in character, hence not corresponding to the Southern atmosphere of the Böcklin picture, but, nevertheless, of seizing power."

\* \* \*

WHEN American singers leave the European institutions where they have begun their careers there is no dearth of their fellow-countrymen ready to step in and fill up the gaps. It's galling to European pride to realize it, but it's true enough that the Continent is now a vast training school for the New York opera houses. As successor to Clarence Whitehill, now at the Metropolitan, who was for years a prime favorite in the Cathedral City on the Rhine, the Cologne Opera has taken Robert Parker from the Hamburg Municipal Opera.

While in Hamburg Parker thought himself a basso. In Cologne they have raised him a degree to the baritone rôles. The correspondent of the *Musikalisches Wochenblatt* declares his voice to be one of the finest baritone voices ever heard at the Cologne Opera. As an actor he has still much to learn. Belle Applegate, the picturesque Kentucky mezzo-soprano, who ran afoul of Dr. Otto Neitzel, the well-known critic and recital-lecturer or lecture-recitalist, a year ago, has withdrawn from the company.

THE last opera by Rimsky-Korsakoff has just had a posthumous premiere in Moscow. Had the original plans not miscarried the composer would have heard it at the Imperial Opera in St. Petersburg in 1907, one year before his death, but at the last moment the censor stepped in and said the "to be" must yield to the "not to be." The deferred first production of the work, which is called "The Golden Cock," is the musical talk of the town in Moscow at present.

Wilhelm Kienzl, who made a general German success with his "Der Evangelist," has rewritten his first opera, "Urvashi," and in its new form it will be brought forward again in Graz, the composer's natal city, this Winter. "Der Evangelist" has been added to the Metropolitan's German repertoire, and will be introduced to New Yorkers either this season or next.

\* \* \*

DESPITE the energetic efforts made to acquire the Wagner house at Graupa, near Dresden, and establish and maintain there a Wagner Museum, the necessary funds cannot be secured for it any longer. So now the house from which "Lohengrin" went forth to make his career is to be sold and the "museum" moved elsewhere.

J. L. H.

### SEEN AND HEARD AT THREE OPERA HOUSES

#### Comments Heard After First Act of "Sapho" at the Manhattan

WOMAN, WHO KNOWS HER BROADWAY: "Why, how did it happen so quickly?"

CYNICAL CRITIC: "Mary Garden doesn't HAVE to sing."

BLASÉ YOUNG MAN: "No wonder Dalmorès spends most of his time in a gymnasium."

RIVAL OPERA SINGER: "Just when one thinks Mary Garden has opened her last box of tricks and displayed all her wares she shows something entirely new."

OLD LADY FROM WATERLOO, I.A., at her first grand opera performance: "Don't you think we ought to go home?"

#### Seen at the New Theater

A "gallery" in which every man wears white kid gloves and every woman is in evening clothes.

A theatrical manager, who has never before been to the opera, suddenly transformed into an opera enthusiast.

The only Italian present, a fireman. Girl ushers wearing aprons. Why? Mahler, with a beautiful woman; Hertz unaccompanied.

Wives of the leading critics accompanied by their husbands.

The appearance of half a dozen artists, making their debuts in this country, and not receiving applause at their first appearance.

Swagger young members of the Four Hundred, wearing black socks with gay colored stripes.

An audience, each member of which seems to know the other.

A bar which does a rushing business at intervals for four hours.

Geraldine Farrar presenting her flowers to Alma Gluck.

A new tenor with a hat three sizes too small.

Long lines of handbags, reclining on box rails.

#### Overheard at the Metropolitan Opera House

"Who said Caruso had lost his voice?"

"They want \$2.50 for standing room."

"That tenor is bigger than Jeffries."

"Which Vanderbilt is that?"

"When are they going to give the Wagnerian operas?"

"Where do people get all this money to spend on opera?" C. A.

### PLACING OF THE ORCHESTRA

#### French Composers Advocate More Even Distribution of Brasses and Strings

A recent symposium in an afternoon newspaper of Paris brought forth varying expressions of opinion from eminent composers of France on the question of the better distribution of the orchestra in theaters. The instigator of the symposium suggested that all ranks of the band should be evenly spread out, with the brass behind, as in an orchestral concert, instead of the present arrangement, with the brass all grouped on the right-hand side and the string quartet on the left of the conductor, with the result that the audience on the right is deafened.

Of the composers replying, Saint-Saëns considers the question hopeless, so long as architects continue to build on the present antiquated plan. Debussy fully agrees with the suggestion. "If," says the composer of "Pelléas," "when they build a theater for music, as much attention was paid to the orchestra as to the cloak room, the instruments could be placed properly. It is an effect of the force of habit, often contrary to common sense, and even to good taste. People will, no doubt, talk about Germany. \* \* \* It is true that there music is better lodged, better listened to—although that is only absolutely true of certain exceptional places."

Massenet, while agreeing, protests against the idea of the brass existing only to "make a noise." The brass, he says, is one of the richest elements in the orchestra, and helped the masters to obtain admirable effects, as witness the air in "Alceste."

### FLORENCE AUSTIN BUSY

#### Young Violinist to Play Many Times in East Before Western Tour

Before starting on her Western tour, which begins in Minneapolis with a recital before the Thursday Musical Club on January 27, Florence Austin, violinist, will be heard frequently in the East.

On November 30 she will play in Plainfield, N. J., the following program: Handel, Sonata in A Major; Bach, Menuet; Schubert, "The Bee"; Beethoven, Menuet; Prume, "Arpeggios," for violin alone; Viotti, concerto No. 22; Radoux-Musin, "Words from the Heart"; Musin, Mazurka di Bravoura; Sarasate, "Zigueunerweisen."

In December she will appear in recital in Newark and Elizabeth, besides playing for the Bowery Mission on December 14. On December 16 she will assist at the benefit being given the widow of the late Cecil James, in Mendelssohn Hall, under the auspices of the Mendelssohn Glee Club. Other artists who will assist are Corinne Rider-Kelsey, Hans Kronold and probably Herbert Witherspoon.

#### Philadelphia Orchestra in Baltimore

BALTIMORE, Nov. 22.—The opening concert of the Philadelphia Orchestra, Carl Pohlig, conductor, was given at the Lyric last Monday before a very enthusiastic audience. The excellently rendered program consisted of an overture by Gluck, Berlioz's "Symphonie Fantastique," op. 14, and Smetana's Symphonic Poem, "On the Shores of the Moldau." The soloist, Herman Sandby, cellist, played Boelmann's "Symphonic Variations for Violoncello and Orchestra," with great success, being generously applauded. He responded with Saint-Saëns's "The Swan," with harp accompaniment.

W. J. R.

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## MISS KOENEN WITH INDIANAPOLIS CLUB

### Contralto Wins New Friends at Männerchor Concert—New Orchestra Rehearses

INDIANAPOLIS, Nov. 20.—Tilly Koenen, the contralto, made a decidedly favorable impression upon her audience last Monday evening, when she appeared under the auspices of the Indianapolis Männerchor. Her first group, which included "Dem Unendlichen" and "Die Krahe," by Schubert, and "Sapphische Ode" and "Wehe so willst du," by Brahms, was rewarded with hearty applause. Her second group was made up of "La Zingarella," by Paisiello; "Ah se tu Dormi," by Massani; "Ridonami la calma," by Tosti, and "Furibondo spira il vento," by Handel. After this group she was, as at the end of the first, three times recalled. Following were two songs in English—"Sunbeams," by Landon Ronald, and "Baby," by Mallison, and "Kyjk zoo'n lustig spannetje," "Poppengedoe" and "Een Dansje," by Catherina van Rennes, two of which, the first and the fourth, she was obliged to repeat in response to an insistent encore.

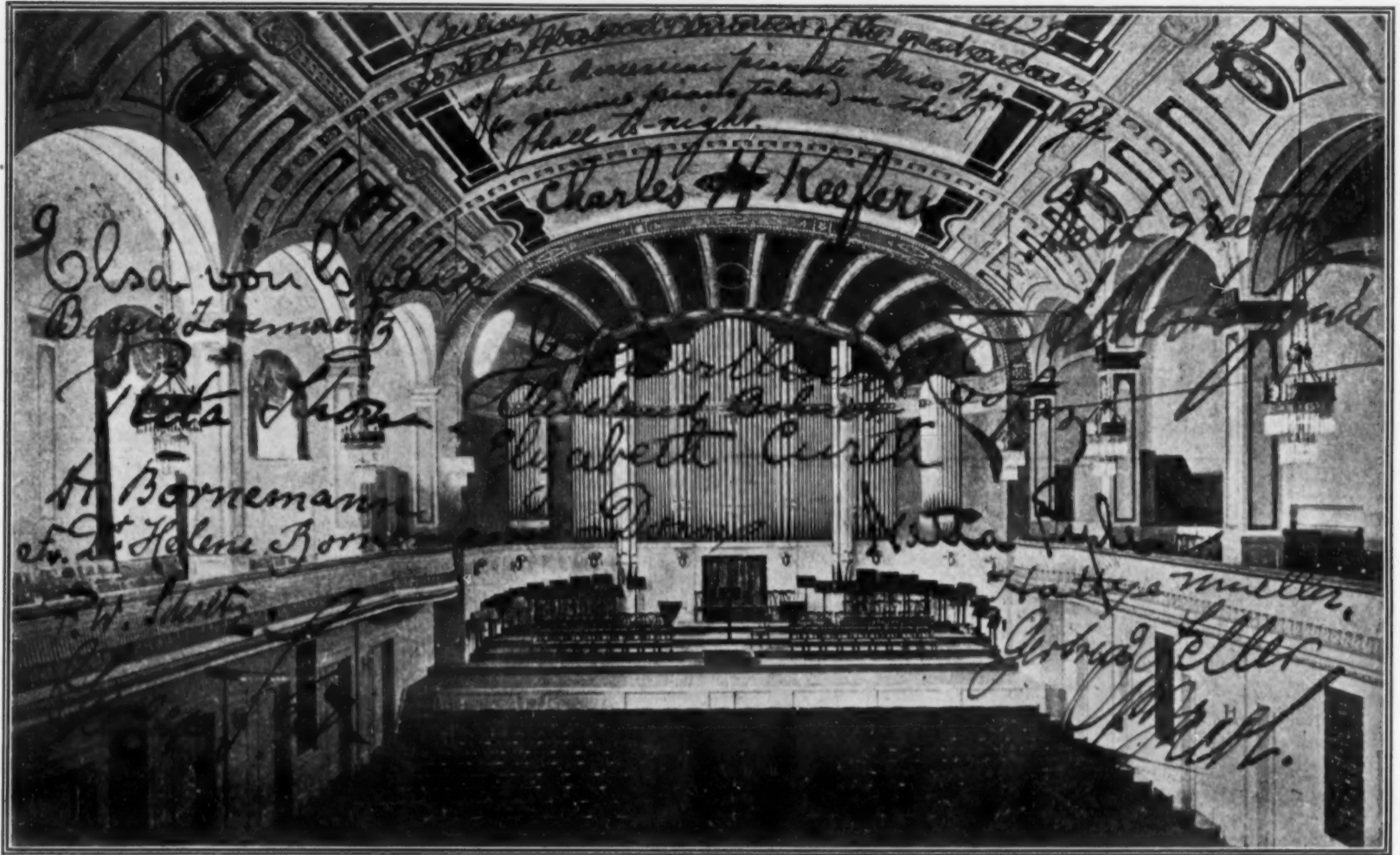
The last group included four numbers—"Wiegenlied" and "Die Wasserrose," by Richard Strauss, and "Die Zigeunerin" and "Er ist's," by Hugo Wolf, which were received with the same enthusiasm.

Bernard Tabernal's assistance as accompanist was noticed and his work appreciated. Much credit is due him for his share in the evening's program.

After the concert Miss Koenen was elaborately entertained by the Indianapolis Männerchor and was the object of an excellent serenade by the male chorus under the direction of Rudolph Heyne.

The annual Thanksgiving Charity Day was observed by the Indianapolis Matinée Musicale on Wednesday afternoon, when an excellent program was given before an audience which filled the auditorium of the Propylaeum. The first number was the Beethoven Sonata, opus 27, No. 2, which was played by Dorothy Jordan, a young girl of fifteen, whose unusual talent won for her the distinction of active membership in this organization. Eleanor Atkinson, who but recently came to Indianapolis, sang two songs—"Unmindful of the Roses" and "Zueignung," by Strauss. Miss Atkinson possesses a very pleasing mezzo-soprano voice, and later expects to enter grand opera. Mrs. John Kolmer gave a brilliant interpretation of Liszt's Tarentelle "Venezia et Napoli," and was obliged to acknowledge prolonged applause. "The Springtime," a ladies' quartet, with violin obbligato by G. C. Gow, was sung by Mrs. William H. Howard, Mrs. James A. Moag, Mrs. C. H. Badger and Mary Traub. Mrs. Albert Lieber played the obbligato, and the number was well received. A Trio for pianoforte, violin and cello, by Niels W. Gade, followed, and the ensemble work of the players was notable for its excellence. Those who took part in this number were Adelaide Carman, pianist; Bertha Schell-schmidt, violinist, and Adolph Schell-schmidt, cellist. Mrs. Effie Glover Cosner, of Bedford, sang "My Noble Knights," from "Les Huguenots," by Meyerbeer, which was followed by a ladies' chorus, "Nymphs and Fauns," by Bemberg-Matthews. The accompanists for the afternoon were Mrs. J. K. Ruick, Mrs. Frank T. Edenharter and Paula Kipp.

## AMERICAN MUSICIANS IN BERLIN SEND GREETINGS TO "MUSICAL AMERICA"



On the night of the debut of Winnie Pyle, the American pianist, at the Trocadero in Berlin, a number of prominent musicians sent a postal, of which the above is a reproduction, to MUSICAL AMERICA. Among the signatures will be noticed Elsa von Grave, Alberto Jonás, Dr. Bornemann, Fr. Dr. Helene Bornemann-Dorn, F. W. Scholtz, Gladys Foot, Charles H. Keefer, J. Courtland Cooper, Cleveland Bohnet, Elizabeth Curth, Netta Pyle, Hattye Müller, Gertrude Zeller and O. N. Jacob.

On Thursday evening David Baxter again demonstrated his rare art at a song recital in Æolian Hall, where he gave a miscellaneous program of wide variety. Mr. Baxter's singing reveals an intellectual mastery of the interpretation of songs which makes his work eminently satisfying to the musician and equally pleasing to the layman.

Hugh McGibeny, violinist, assisted in this program and played his numbers with characteristic style and finish. Mrs. Rudolph Koster played the accompaniments for Mr. Baxter and Mrs. McGibeny played for her husband.

The plans for a Symphony Orchestra in this city are taking on a more definite aspect as the orchestra is being rapidly organized and rehearsals are in progress. The results obtained at the last rehearsal, which was held on Friday morning, were astonishing to all those who heard it. To many it will be very much of a surprise to know that the entire personnel of the orchestra is made up of local musicians, with but one exception, and the first concert will no doubt be a realization of the hopes of those interested in this cause.

The number of the supporters is increasing day by day, and it may be reasonably expected that the opening concert, which is to take place on Sunday afternoon of next week, will be a success.

The men who are engaged at the present time express themselves as entirely satisfied with the work of the young conductor, Victor Ila Clark, and are enthusiastic over the prospects of a season of orchestral concerts.

G. R. E.

### TASTE FOR LIGHT OPERA

#### Hammerstein Says His Patrons Have to Be Taught to Reacquire It

"The education of the public taste in opera is a curious thing," said Oscar Hammerstein the other night at the Manhattan Opera House. "Some twenty-five years ago, before the public as a whole had heard the operas of the class called 'grand'—before 'Aida' and 'La Bohème' had been dinned into their ears until the ears received the music easily and gratefully—there was a great public demand for opera-bouffé, the lighter works of the French school.

"Now, however, that grand opera is the rule rather than the exception, it is curious to observe that the public must be educated in the lighter forms of music. They don't understand it any more, at least not at first.

"The interest in my first production of 'La Fille de Mme. Angot' was slight. However, people came and heard the performance and were pleased. Many of the same people came back again and brought others.

"It is my invariable experience with the New York public that it takes it some time to accustom itself to novelty. Now, opera-bouffé is scarcely a novelty in New York, but the public has almost forgotten it, which is practically the same thing.

"In my light operas, which I am giving

two nights a week, I am making many experiments. In the first place, I must find out whether the public cares more for good opera-bouffé like 'La Belle Helene' or a slightly higher class of lyric drama, opera comique like 'Le Dame Blanche' or 'Les Dragons de Villars.'

"There may be more interest in works which have frequently been sung in English, like 'La Mascotte' or 'Les Cloches de Corneville.' These facts I can only discover by making experiments. In any case, I shall continue with my light opera season throughout the year. 'La Belle Helene,' with Mme. Cavalieri, is at present in preparation. Mr. Renaud will appear as Gaspar in 'Les Cloches de Corneville' some time this season, and Mr. Gilibert is scheduled for several of the light operas."

#### Hartford Hears Boston Symphony

HARTFORD, Nov. 22.—Parsons Theater never saw a larger, finer or more enthusiastic audience assembled to enjoy an orchestral concert than was seen there last Monday evening, the occasion being the first of the season's concerts by the Boston Symphony orchestra. The playing was superb, the program was brilliant and the soloist, Sergei Rachmaninoff, scored a double triumph as composer and pianist. Mr. Fiedler was welcomed as an old friend, and his men played for him at their very best.

W. E. C.

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# "ELEKTRA IS MADDENING," SAYS SCHUMANN-HEINK

What the original *Klytemnestra* thinks about Strauss's "Elektra" and the awesome effect of its performance upon both actors and audience is narrated dramatically by Mme. Schumann-Heink in an interview in the *Boston Transcript*. Mme. Schumann-Heink created the role in Vienna, and this is her account of the experience:

"Ah, but Vienna! dear capital, for that was my native land. There I sang under the conductorship of that wonderful man, the great Richard Strauss. Herr Strauss cannot conduct his own operas, he is too nervous. But to his baton I sang an aria from 'Titus,' 'The Young Nun,' 'Great Is Jehovah' and 'The Erlking,' and it seemed that he made the orchestra into a—into a—filigree work, ach, so schön!

"At Dresden it came to me to sing in his 'Elektra.' Nefer again! Es war furchtbar! We were a set of mad women; truly we were. He had written us so, and so we became in very truth. I have said these things to Herr Strauss himself, so I say them now. The music itself is maddening. He writes a beautiful, beautiful melody, five measures; then he is sorry for writing something lovely and breaks off with a dissonance that racks you. He does not need singers; his orchestral score so

paints, so draws, the picture. No, but I am earnest. Let me tell you something he himself did, admitting it. It was at rehearsal and Schuch was conducting in a passage scored for full orchestra—a page so long—and fortissimo. Schuch, like a good conductor, to give the poor singer a chance against the instruments, swish!" Schuman-Heink flattens her palms downward, the gesture of the leader repressing his band. "Aber! Aber!" Her Strauss bounded up frantic. 'It is fortissimo!' Herr Schuch grew very red but stood his ground. 'You have written for the voice,' said he. 'But I don't care a hang about the voice, I want the orchestra fortissimo!' and he would have it.

"But can you guess what that kind of singing did to the vocal cords? One could not sing naturally, bel canto, as one ought to sing. If I had sung naturally as close to your ear as I speak, you would not have heard. It was necessary always to force the voice. Even Hofmannstahl's words were harsh, and oh, so brutal. And then the acting by Ortrud was too wild for your critics. Ha! ha! I wonder what would they have said of my *Klytemnestra*? It was a fate-haunted woman, and so I became. She saw the single spot where her lord had lain murdered; she would avoid it, but it was always drawn back. And I came to feel that evil force, just as the half-mad queen; until I saw, actually could see, the ghost on that spot. We on the stage became beside ourselves.

"Never do I forget the look of that woman *Elektra* as she came for me, those catlike eyes, glowing fire. We were acting, ah, well; but we had forgotten that." Mme. Schumann-Heink was narrating, but she had forgotten that; had risen, was pacing and glaring the fury of *Klytemnestra*. "It has come to the last. I know she comes for me; but I must feign; she must not see that I know. I watch her; she creeps slowly about me; I avoid, stealing as the victim of a beast which is ready to spring at a sign of fear. We are beasts both." Her eyes shoot baleful gleams, and her face is tightened to the tragic mask. "She comes toward me like a haggard fury; her hands are claws; she springs to clutch my throat! \* \* \* Ach! Ach! It was well that I had no knife in my hands then. I should have gone about to kill. Schnar verrückt!"

"It was so with the audience; they were left breathless; they went away; they could not eat; they could not talk; they could not sleep. No, I have said enough. If Mr. Hammerstein were to put on that opera tomorrow and offer me \$3,000 a night to sing *Klytemnestra*, I would say no. And \$3,000 is a great deal of money and I have many children.

"There is nothing beyond 'Elektra.' It can go no further. One has lived and touched the uttermost of that art; Richard Wagner. He has made use of the farthest outlines in vocal writing. Richard Strauss goes beyond him and his singing voices are lost. One cannot go farther than 'Elektra.' We have come to the full stop. I believe Richard Strauss himself sees this."

## NEW PUBLICATIONS

"Education Through Music," by Charles Hubert Farnsworth, adjunct professor of music in the Teachers' College, Columbia University, is a text of instruction in the art of music teaching, setting forth methods of presentation applicable to any system. The correlation between music and the rest of the curriculum is kept constantly before the reader. The principles of teaching, the nature of the musical ideas with reference to interpretation and structure, the development of ideas through experience and the plan of instruction by topics are all helpfully treated. Beginning with the kindergarten, the work for each school year is systematically presented as to problems, teaching plans, suggestions and devices to be applied and the average amount of work to be accomplished each year. Not only are music reading and song singing discussed, but the various forms of written work in music, from simple dictation to original composition, are presented. The American Book Company publishes the book.

A collection of forty-seven "Gems of German Song" has been published by the Oliver Ditson Company. Some of the great names represented among the composers are Beethoven, Brahms, Franz, Jensen, Liszt, Mendelssohn, Mozart, Rubinstein, Schubert, Schumann, Strauss and Tschai-kowsky. Besides these there are lighter compositions by Bohm, Becker, Coenen, Kjerulf, Lassen, Reichardt and others. Some of the great songs of the classical period are included, while the romantic composers are richly represented. An English translation is given with each song for the benefit of those who are not sure of their German.

Under the modest title, "The Most Popular Piano Instructor," Hinds, Noble & Eldridge have issued a volume by Paolo Gallico, in which a good selection of small pieces has been made which should be of use in early teaching. Scales and different points in musical instruction are dispersed throughout the volume, after which a piece and exercise follow to illustrate the knowledge gained.

"The Organ and Its Position in Musical Art" is the title of a new book by H. H. Statham, published in London by Chapman & Hall. The object of the book is declared by the author to "attempt to arouse among musical readers, more especially among the general public of amateurs of music, some interest in a great instrument which is very little understood, even by many professional musicians. To explain what the organ really is; what use should be made of it; what it can do and what it cannot do (the latter point quite as important as the former)."

### To Give Concerts for Poor

MINNEAPOLIS, Nov. 22.—The Thursday Musical, one of the largest women's clubs in the country, having now a membership of more than 900, has decided on several innovations. The most far-reaching in effect will be its philanthropic work. The members have pledged themselves to give their musical talents toward making the inmates of institutions and "shut-ins" in their homes happier and brighter. Mrs. T. D. Bell is chairman of the philanthropic committee and Mrs. C. H. Hunter is secretary. A quartet will be formed which will give its services at funerals of the poor and which will also visit the homes of the poor and sick. The club has also organized a woman's orchestra, which will be under the direction of O. W. Hawley. E. B.

The season at La Scala, Milan, will open on December 19 with "Die Walküre."

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## CHILDREN'S SONGS HER FAVORITES

Old French Melodies Also Prominent in Répertoire of Katherine Hunt, of Boston

BOSTON, Nov. 22.—In the interpreting of children's songs and the singing of old French melodies as well, Katherine Hunt has entered a field which is attempted by few, and in which fewer succeed. Her work, therefore, is especially noteworthy, and, although she is one of the younger set in Boston's musical life, she has already won a place for herself by her singing. A petite figure and charming personality add much to her success. She is a pupil of Mme. Gardner-Bartlett, who has, herself, given much attention to children's songs.

Miss Hunt has many engagements for this season, and will sing before many musical clubs and organizations. She is to bring out some new children's songs by Harvey Worthington Loomis in manuscript, and will also sing some of the old negro street cries of the Southern cities written by the same composer. One of the new collection she is using this season is by John and Rue Carpenter, and is entitled "Improving Songs for Anxious Children."

Many of the songs Miss Hunter uses in her programs are humorous, but she sings the serious songs as well, and one of the interesting features of her work is the fact that she invariably plays her own accompaniments. This season she is also making arrangements to tell some stories with musical accompaniment, among them being Lehmann's "Happy Prince."

Miss Hunt has among her collection of French songs a book belonging to the Marquis de la Rochethulon. These vary in antiquity from the eleventh century down, and among them are several deserving of particular mention. "Le Chanson de Roland" is a war song of the Normans which they sang in their conquest of England, and in which they extolled the deeds of Roland, a famous knight and companion of Charlemagne. Another song is of the guillotine, entitled "La Gamelle." From the



KATHERINE HUNT

Boston Singer Who Makes Specialty of Children's Songs and Old French Melodies

Province of Béarn comes the hymn song by Jeanne d'Albert, written in old French, for the birth of Henry of Navarre. Many of these songs are in such extremely old French that they are very difficult of translation. D. L. L.

## A LYRICAL "SAPHO" AT THE MANHATTAN

Mary Garden's Acting Feature of Opera's Première—Tetrazzini in New Role

Two more novelties punctuated the week ending Tuesday at the Manhattan Opera House. They were Massenet's "Sapho," sung for the first time in America on Wednesday night, November 17, with Mary Garden in the titular character, and Mme. Tetrazzini's first appearance in the rôle of Maria in Donizetti's "The Daughter of the Regiment" on Monday evening.

If "Sapho," judged by its première, is destined to attain any appreciable measure of success in this country, it will be the acting of Miss Garden far more than the music of Massenet that will be the cause. Miss Garden's impersonation of Daudet's somewhat deliriously drawn heroine was so vividly dramatic and so pervasively yet subtly true to the character in its development from the audacious courtesan of the opening scenes to the woman who sacrificed her happiness to her love in the dénouement, that it quite overshadowed the composer's share in the production. As a matter of fact, Massenet has written much more significantly and vitally in the others of his operas than New York has heard than he has in "Sapho."

There are five acts in the opera, the story of which has been made familiar in the novel and in the dramatic version of it enacted by Olga Nethersole. The librettists, Cain and Bernède, have adhered to the story closely, even to the episode of carrying the heroine upstairs, which is utilized to form the climax of Act I. The action begins when Jean Gaussin, a young Provençal, in Paris to study, meets Fanny Le-grand, an artist's model of notorious life known as "Sapho." The yielding of Jean to the fascinations of Fanny; his struggle against the baneful infatuation; the efforts of his mother to win him from it and return him to the innocent love of his cousin, Irène; his ultimate succumbing to Fanny's influence and the latter's renunciation after she has conceived an unselfish love for him, constitute the basis upon which the dramatic and emotional structure of the opera has been erected. What opportunities are presented for reproducing the atmosphere of hilarity and Bohemianism in the gay artist world of Paris are fairly well availed of in the stage pictures.

As for Massenet, there is little he has written in this opera likely to remain long in memory. Most of its progress is accomplished in a barren and wearisome conversational and declamatory style, which leaves the auditor cold and unimpressed. In the first act, Jean sings a Provençal melody that is expressive, and there is elsewhere a tender duet between Jean and Irène. A few such songs of more or less substantial quality there are, here and there, including a dainty melody sung by Irène in the fourth act, but the opera's musical texture as a whole is of the flimsiest. There is but a vague appeal to the imagination, and, in real musical distinction, Massenet has never appeared so deficient.

In her singing, Miss Garden was effective, but it was her acting that made the evening memorable. Fanny's frank wantonness in the early stages of the action, in her unrestrained sensual appeal to the country youth who had aroused her interest, and her fury of passion at being robbed of her love by the gossiping of Caoudal, were delineated with remarkable intensity and realism, but were no more noteworthy than was the exhibition of tenderness and pathos disclosed in the concluding scenes. Miss Garden was at all times in harmony with the character, no less psychologically than physically.

Dalmorès was, vocally, a splendid Jean, singing with much more ardor than he evidenced in his acting. Dufranne was a picturesque Caoudal, and Mlle. D'Alvarez, as Jean's mother, sang and acted sympathetically. M. Huberdeau was the father and Mme. Walter Villa the Irène, the latter making a pretty picture, but singing with small effectiveness.

Mme. Tetrazzini, as Maria in the Donizetti opera, scored an unqualified success. Hardly suited to the rôle of the *vivandière* physically, she nevertheless invested her with a great deal of infectious gaiety and sprightly charm. She sang the lilting melodies with which this delightful *opéra comique* is replete as gloriously as she ever sang anything, and she added to her accomplishments by beating the drum in a blithe and dextrous manner worthy of Fritz Scheff herself. At the end of the opera, Mme. Tetrazzini interpolated the waltz from Gounod's "Mireille," and sang it so brilliantly that the audience stayed to applaud her again and again.

This was the first production of "The Daughter of the Regiment" at the Manhattan and its first in New York since 1902, when Sembrich sang Maria, a rôle made famous by all the great sopranos from Jenny Lind down, with Gilbert as *Sergeant Sulpice*. The latter was in the cast Monday night, and again incarnated the bluff and devoted *Sergeant* with inimitable art and humor. John McCormack was not

in the best of voice as Maria's lover, Tonio, and Mme. Duchène, as the *Marquise of Bukinfeld*, was able to sing scarcely at all, reciting most of her part. Mr. Nicolay was an acceptable *Major Domo*.

"Pagliacci" preceded "The Daughter of the Regiment." It brought forth Marguerita Sylva as a graceful and vocally agreeable *Nedda*, and Zerola as a sonorous and passionate *Canio*. It was the first appearance for both in the regular season of opera. Sammarco was an admirable *Tonio*.

Mme. Tetrazzini repeated her brilliant vocal display in "Traviata" Friday night with Mr. McCormack an improved and wholly adequate *Alfredo*. Massenet's "Herodiade," with Lina Cavalieri as *Salomé*, was repeated Saturday afternoon.

## MINNEAPOLIS HEARS 'CHILDREN'S CRUSADE'

Symphony Orchestra and Boys' Chorus Assist Philharmonic Club in Performance

MINNEAPOLIS, Nov. 20.—The Philharmonic Club gave its first concert of the season recently, presenting "The Children's Crusade," by Gabriel Pierné, with a chorus of two hundred boys and the Minneapolis Symphony Orchestra assisting.

The work was given last season by the club, and the repetition this year was the result of many demands from music lovers. Though there were a few ragged moments, the performance as a whole was one of the finest the club has ever given, and thoroughly inspiring and uplifting. Emil Oberhoffer, who conducted, held his various forces together through the intricate score in a remarkable manner, and achieved some magnificent effects in the great dramatic climaxes, with singers, orchestra and organ.

The Philharmonic Club, of two hundred voices, is well balanced, and its training, under W. H. Pontius, the associate conductor, proved to have been thorough and efficient. John H. Lyons trained the boy chorus from the public schools. Charles Jordan, the superintendent of schools, was so pleased with the results that he suggested a permanent boys' chorus.

The soloists all acquitted themselves with credit. Dan Beddoe, as the narrator, carrying off the honors. Alice Merritt Cochran sang the part of *Allys*, and Mrs. Mabel Sharp Herdren sang *Alain*. Mrs. May Williams, a local singer, sang the solo allotted to the mother, and Harry Phillips, of St. Paul, was the bass.

The double quartet included Maud Meyer, Mrs. Jessie Long, Mary Hallinan and Agnes Hallum, sopranos; Tenie Murphy, Lillie Moe, Margaret Kvitem and Florence Earl, altos. E. B.

## WÜLLNER IN ST. PAUL SINGS DESPITE COLD

Indisposition Does Not Prevent Him from Winning a Distinct Triumph

ST. PAUL, MINN., Nov. 22.—Dr. Ludwig Wüllner sang his third recital at the Metropolitan Opera House Sunday afternoon. Dr. Wüllner was plainly indisposed, a fact in evidence, however, only during the moments intervening between the numbers on the program. Despite a harassing cough and evident mental agitation, the artist's singing voice was entirely within control, and his delivery forceful and masterly. The rendition of his program from beginning to end was a splendid demonstration of the triumph of vocal and dramatic art over what would be called in a lesser artist the "limitations" of physical and mental disturbance.

A splendid Schubert group opened with the "Nachtstück" and reached its climax in the dramatic "Prometheus." Brahms was represented in the selection of "Kein Heim, keine Heimat," a repetition of which was demanded, and a charming "Minnelied." Five Hugo Wolf songs comprised a notable group, in which the "Lied vom Winde" and "Der Feuerreiter" created an interest which held the audience tense with an excitement scarcely relieved by the short intermission following. "Ein Weib," by Sinding, a request number, accentuated the impression made by the wonderful interpreter a year ago in the same song. "Drei Wanderer" by Hermann, "Sehnsucht" and "Heimliche Aufforderung" by Richard Strauss, and Schumann's "Die beiden Grenadiere" closed a performance made memorable by the combined efforts of the distinguished singer and equally distinguished accompanist, Conrad V. Bos. F. L. C. B.

## STOCK'S BRILLIANT READING OF MOZART

Thomas Orchestra Gives a Notable Program in Chicago—Anton Foerster the Soloist

CHICAGO, Nov. 22.—The Theodore Thomas Orchestra, under the direction of Frederick Stock, gave the overture to Mozart's "Marriage of Figaro" a far greater vocal value last evening at Orchestra Hall than it received at the revival of the romantic old comedy last Winter at the Auditorium. The sparkling score wedded to the elegance of Mozartean grace, if not technically faultless, had a vivacity and a sparkle that seemed to dominate the entire body of the orchestra. Mozart was the master of orchestra as it existed in his day, but that body has been so heavily augmented since that some of the exquisite charm of this simple joyous melody has been obscured by overelaboration. It may be remarked to the credit of this organization that it is unbending gracefully, and the lighter phases from which its expression has been somewhat seriously aloof now lie lightly but significantly in its grasp. The instrumentalists distinguished themselves on this occasion by one of the most beautiful and telling performances, rather a revelation, of Beethoven's Fourth Symphony—getting at the deep emotional purpose underlying the masterpiece, and giving it a singularly lucid and vital exposition. The dignity, breadth and spiritual quality of the symphony were revealed so artistically that each movement seemed to have a valuation of its own rather than a concentration upon the first and final sections, as it is frequently read—this quality of catholicity is one of the chief charms of the Stock administration.

The Chopin E Minor Concerto introduced the soloist of the day, Anton Foerster, the Berlin pianist, whose first appearance here at Orchestra Hall several weeks ago was recounted in *MUSICAL AMERICA*, and left no reason for changing the opinion advanced at that time. He is a player of poetic fancy, not one who is given to any extravagances of technic. A delicate, sensitive nature, he appears to be so nervous that his powers as an associate artist with an orchestra are minimized. The E Minor Concerto at best is somewhat well worn, and it requires a transcendent genius to make it vital. To the credit of this pianist, he was several times recalled after his playing, and finally gave a rather pedagogic performance of Weber's "Invitation to Dance."

In contrast to these weighty well-known works, novelty was next introduced in Scheinplug's overture to Shakespeare's comedy (presumably "As You Like It"), which is in characteristic vein of the modern German school, meaning plenty of melody, without the worriment enforced by the vagaries of Strauss. It has a flood of ideas that tumble over one another in rather topsy turvy fashion, merry, happy-go-lucky, with plenty of orchestral technic to carry it with indefiniteness, which is another puzzling charm of its vivacity. Another new selection for this audience was Balakirev's famous old piano piece "Islamey," an Oriental rhapsody arranged for orchestra by Alfred Casella, who poured additional difficulties into a score originally complicated. It was fine discipline for the orchestra, and they threaded its maze and revealed its opulence of color with celerity and fidelity. The final feature was Chabrier's *Rhapsodie Espagnole* No. 2, a good ending for an interesting concert.

## \$100,000 PROMISED FOR DETROIT MUSIC HALL

Suitable Auditorium Expected to Increase Numbers of Music Followers—String Quartet's Concert

DETROIT, Nov. 22.—Detroit's patron of music, Frederick K. Stearns, is just now interesting himself in the building of a real music hall, and already one hundred thousand dollars has been subscribed for the purpose. It is hoped soon to have a place suitable to present artists in a satisfactory manner, and incidentally to interest a class of people who have kept away from concerts because of the condition of the armory.

The Detroit String Quartet gave its first concert this season Wednesday afternoon, at the Temple Beth-El, and more than surpassed its performances of last year. Its ensemble was well nigh perfect, and there was a complete mastery of detail. Harold B. Armstrong, baritone, assisted, and gave a good account of himself. Charles F. Morse, as accompanist, added much to the concert.

The recital of Tilly Koenen has been postponed until January. C. S.

## LEO WALD ERDÖDY IN CHICAGO DÉBUT

Violinist Makes Favorable Impression at Orchestra Hall Recital  
—Thomas N. MacBurney Gives a Program of Songs—Anne Shaw Faulkner Lectures on Orchestral Instruments—Alfred Hiles Bergen in Recital

CHICAGO, Nov. 22.—Leo Wald Erdödy, the young violinist, made his début in Orchestra Hall on Thursday evening before a friendly and sympathetic audience. Mr. Erdödy, who is a Chicagoan by birth, but of Hungarian parentage, was enthusiastically received by his countrymen, who are always loyal in their support of any talent that lays claim to being from their native heath.

He was presented with floral tributes, and several speeches were made in which the appreciation of his supporters was made evident. Mr. Erdödy opened his program with Tschaiakowsky's D Major Concerto, in which he displayed a sympathetic tone and a magnetic personality. He plays with good technic, and his interpretation was tasteful and showed him to be a violinist of worth and a student with original ideas. His second number was Bach's "Ciaccona," which was played with a fine display of emotion, and, aside from a few deviations from pitch, this piece proved Mr. Erdödy an intelligent and facile player.

Marx E. Oberndorfer, who furnishes the artistic accompaniments for a number of the great artists who visit Chicago, and who on this occasion played in his usual admirable manner, appeared also on the program as a soloist. In his first group Mr. Oberndorfer played Florsheim's "Elevation," Schumann's "Romanze" and an Etude of his own. The Schumann number was given in fine style and with keen appreciation of its beauty. He displayed in all the numbers a fine technical facility, good tone and musical intelligence of a high order.

Thomas N. MacBurney, who returned to Chicago after an absence of three years in Paris, during which time he was assistant to Frank King Clark, appeared in recital in Music Hall on Thursday evening. Mr. MacBurney presented a lengthy and varied program of classic and modern German and French songs and a group of English numbers. He impressed as being an intelligent and tasteful singer whose diction is particularly good and whose enunciation is excellent. The French group showed him at his best, especially Widor's "Contemplation," which was sung tastefully and with a full appreciation of its values. The last group was composed of two songs by Lulu Jones Downing, Korbay's "Had a Horse," German's "Rolling Down to Rio" and Campbell-Lipton's "Spirit Flower," which is a beautiful song and well suited to Mr. MacBurney's style of singing. Two songs by James MacDermid were used on the program and both had good rendition and impressed favorably. Satisfactory accompaniments were furnished by Gordon Campbell.

Anne Shaw Faulkner gave a lecture on Friday evening in Music Hall on the orchestra and its instruments. Miss Faulkner engaged the services of thirteen members of the Thomas Orchestra to illustrate her talk, which was delivered in a charming and informing manner. The audience found much in the lecture to enjoy, for it was given in an intelligent manner, and doubtless will acquaint all who heard it with the various uses of the instruments and the manner of distinguishing the work of each one and its relation to the other. There is a need of talks of this sort here in Chicago to educate students and others desirous of listening intelligently to our orchestra, as well as visiting associations that are heard here.

The Saturday morning musicale at the Ziegfeld on November 20 brought forward pupils from the piano, vocal and violin departments in an interesting program. Those enlisted were Marie Simon, pianist; Mrs. Lenora Proetz Moore, vocalist; Susan Oberlin, pianist, and Herbert Endres, violinist, who played the first movement of Beethoven's Sonata Op. 24; Rose Heidenreich, vocalist; Mabel Hillock, pianist, who gave two Chopin selections; Mrs. Marshall Stedman, who sang the David aria "Thou Brilliant Bird"; Harry Edelstone, violinist, and Mrs. Helen W. Roos, pianist, who concluded the program with two Grieg numbers and Liszt's "La Campanella."

Sarah Suttel, a really wonderful little girl of fifteen, whose piano playing might well make her elders envious, made her début in Music Hall on Wednesday evening. Miss Suttel's playing was marked by a big and vibrating tone for so youthful a player, a good technic and intelligent interpretations of compositions that would seem

to be far beyond the understanding of one so young. Her program opened with Bach's Prelude in A Minor, which was done in good style and with a keen sense of rhythmical value. The Beethoven Sonata, Op. 54, was played admirably. The third group was composed of Chopin numbers and the fourth brought Miss Suttel forward as a composer, it consisting of three numbers of her own writing, a Dance, Valse and March Grotesque, which were melodious and very effective. The program concluded with Liszt's "Dance of



Anna Shaw Faulkner, Who Gave a Lecture in Chicago Last Week on Orchestral Instruments and Their Uses

the Gnomes" and "The Water Falls at the Villa d'Este," done with marked interpretative ability and a nice regard for pianissimo rarely found in young players.

Elaine De Sellem, contralto, assisted at the début of this young lady, furnishing two groups of songs that were particularly enjoyable. Miss De Sellem's voice is rarely sympathetic and her singing is always effective. Ruckauf's "Lockruf" and two Cadman songs were especially good and displayed her versatility as a singer to advantage.

Alfred Hiles Bergen, a young man who first appeared here in recital last season, made a favorable impression and showed great advance in his work when he appeared in Music Hall on Tuesday evening. He sings with certainty and poise this year and promises much for the future. Mr. Bergen is one of the many who have caught the influence of Dr. Wüllner, judging by his work on Tuesday evening. Mr. Bergen opened his program with Giordani's "Cäro mio ben," Handel's "Ch'io mai vi possa" and four Schubert songs, including the oft sung "Erl King." The second group included Strauss, Brahms and Loewe songs, after which the audience demanded an encore. The English group included four songs of local composers: Arthur Andersen's "The Jester," Mrs. Mason's "Awakening" and two songs by Lulu Jones Downing, all given with good effect and marked by splendid enunciation. Charles Lurvey, an accompanist who is new to Chicago, gave admirable assistance.

Twelve pupils of Agnes Lapham gave a recital in her studio in the Fine Arts Building on November 13.

Axel Skovgaard, violinist, gave a recital on November 16 at the North Shore Congregational Church.

The Apollo Club, under the direction of Harrison M. Wild, announces its first "Messiah" concert for December 27, on which occasion Lucille Tewksbury, soprano; Rose Lutiger Gannon, contralto; John B. Miller, tenor, and Albert Borroff, bass, will be the soloists. This quartet consists of four well-known singers in Chicago, and the performance will unquestionably be a great success. When George Schumann's "Ruth" is given the composer will come to this country to witness the first performance in America of this work. Three of the best known soloists in the country have been engaged for this concert: Tilly Koenen, Mme. Jane Osborne Hannah and Arthur Middleton.

On November 25 a quartet from Chicago will sing "Elijah" at Kenosha. Elaine De Sellem, contralto; Lucille Tewksbury, soprano; Gustave Holmquist, basso, and Garnett Hedge, tenor, will be the soloists.

Gustave Holmquist, basso, has recently

sung in Minneapolis, his former home; Burlington, Iowa, and Grand Rapids.

Albert Labarthe, in the Fine Arts Building, is having exceptional success this season. This well-known instructor has been in Chicago a number of years, and during that time has brought forward some pupils who are now doing creditable work in the teaching and concert lines themselves.

Mme. Ooliata Zimmerman, whose studio in the Auditorium is selected by a number of professionals for coaching, has recently sent a pupil to take the leading part in "The Honeymoon Trail," and reports state that her work is very successful.

On Wednesday evening pupils of the Sherwood Music School gave a concert in the Assembly Room, presenting a program of piano and vocal numbers.

Joseph A. Schwickerath presented in a concert on Wednesday evening at the Auditorium Recital Hall, Fawn Wells, soprano; Theodore Schock, tenor, and William Rogerson, baritone, assisted by Anna Johnson, Josephine Gerwing and Al Meda Wadhams, accompanist.

The Fisk Teachers' Agency reports the engagement of Helen M. Mayer, a talented violinist, as a member of the music department of Baker University, Baldwin, Kas. Miss Mayer returned to Chicago last month after three years' work under Professor Sevcig and Professor Suchy, in Prague.

William Beard, basso baritone, who always makes a favorable impression with his excellent work, sang for the Royal League to-day, and in connection with his appearance in January in Louisville, Ky., in "The Creation," he will give a number of recitals in the vicinity. Among those places are included the town in Kentucky in which Mr. Beard was born. Harriet Thomas, one of Mr. Beard's pupils, gave a successful recital at the Automobile Club last week.

Hazel Huntley, who is associated with Thomas N. MacBurney in teaching in the Fine Arts Building, has secured the position of contralto in the Oak Park Presbyterian Church.

Sibyl Sammis-MacDermid, soprano, was recently called on to fill Mme. Louise Homer's place on the program given in Appleton, Wis., and scored a success. Mrs. MacDermid sang this month also at Kenilworth, Mt. Carroll and Kalamazoo. Because of the success of her recent recital Mrs. MacDermid has decided to give another program in Music Hall after the holidays.

An item of interest among the schools this week is the incorporation of the Balatka Musical College, which institution took out papers last week. Charles W. Hitchcock has assumed the management of this college.

The Musical Art Society of Chicago, Frederick Stock, conductor, will give their first concert of a cappella numbers on December 14 in Orchestra Hall.

The American Conservatory of Music presented three of its pupils in recital on Saturday afternoon, when Elma Wallace, Mrs. Karmen A. Joplin and Frances Morton gave a program of interest in Kimball Hall.

Occasionally the Cosmopolitan School of Music, located in the Auditorium, issues a bulletin advising its pupils and those interested in this institution of the progress of the various classes. The bulletin just at hand contains an article of special interest concerning the evening class of opera under the direction of Mr. Voelker, who conducts three evenings a week a class devoted to the study of the standard operas, which is of great benefit to all desiring a knowledge of the repertoire of opera.

E. A. Stavrum announces the following bookings through his musical agency: Artists' recital series booked in Watertown, Wis., will open with Marion Green, Harry K. Gillman, violinist, and Manon Orsay, harpist; the Deutcher Club in Milwaukee, November 25, with Harry K. Gillman Quartet, including Enrico Palmetto, tenor; Sibyl Sammis-MacDermid, with the Amateur Musical Club of Springfield, Ill.; Paloma and Karla Schramm will give their annual recital under Mr. Stavrum's direction in Music Hall on November 30.

Adams Buell, of Appleton, Wis., recently scored a decided success when he appeared in Milwaukee at the Pabst Theater as soloist in the concert of the A Cappella Choir, under the direction of William Boeppler and Daniel Protheroe. Mr. Buell delighted the audience by his rendition of a Liszt Fantasie done with astonishing facility and his charming interpretations of the Arensky etude, Sauer's Vienna waltz and d'Albert's gavotte proved him a musician of high intelligence and rare discrimination.

A. K. G.

The Music Lovers' Association of Baltimore, Fritz Gaul, director, will give a concert at Lehmann's Hall, November 30. The soloists will be William E. Moffet, bass viol; Walter G. Charnburg, pianist, and Helmut Wilhelms, French horn. Director Gaul's new composition, "Loveville," in dance tempo, will be given its first public rendition by the orchestra of seventy-five musicians.

## RUSSIAN ORCHESTRA OPENS ITS SEASON

Yolanda Mero Soloist at First Concert—Taneiev Overture  
a Feature

The Russian Symphony Society, Modest Altschuler, conductor, gave its first concert of the season at Carnegie Hall on Thursday evening, November 18. The soloist of the occasion was Yolanda Mero, whom New York audiences have heard with pleasure on several occasions recently, and the novelty of the program was a set of variations for strings by Arensky. The program was as follows:

1. Taneiev, Overture, "Orestes." 2. Arensky, Variations (for strings) on a Tschaiakowsky theme, "The Infant Christ Had a Garden" (first time). 3. Tschaiakowsky, Piano Concerto in G. Yolanda Mero. 4. Tschaiakowsky, Symphony No. 6, "Pathétique."

Orestes, of the House of Atreus, as it is known, perpetuated a dynasty of crime and was consequently pursued by the Furies. The Furies tortured the criminal, and this leads the composer correspondingly to torture the audience. Throughout the progress of the crimes the composer works up a logically increasing intensity of dissonances, and toward the end, where the crimes become worse and worse, the idea is magnificently depicted in the music. An unknown god, called "Apollo" in the program notes, finally intervenes and establishes a reign of peace.

The overture bears out the reputation of Russia as being the land of colossal technique. The orchestration and development are ingenious, but the whole seems to lack unity.

The Arensky variations on the Tschaiakowsky theme were thoroughly charming and unusually poetic for variations. They were well read—Mr. Altschuler's best work of the evening—and two of the movements were particularly applauded by the audience.

Miss Mero's performance of the Tschaiakowsky concerto in G was pitched in the same key as her other recent performances in New York City. The work towered above the preceding numbers on the program and Miss Mero entered with splendid verve into its dashing, rhythmic and playful spirit. Her octave playing was a brilliant triumph of virtuosity. The entire last movement was carried with a vivacity and bravura that created tremendous enthusiasm in the audience, which recalled her a dozen times, until she finally played the Merkler waltz, which was heard on her Mendelssohn Hall program.

The Russian Symphony fills a unique and valuable place in New York musical life, and the brothers Altschuler are to be commended for their work in upbuilding it.

### MR. CLAASSEN'S ANNIVERSARY

His Twenty-fifth Year as Conductor and Composer Celebrated at Dinner

To commemorate the twenty-fifth anniversary of the advent of Arthur Claassen as a conductor and composer of music in America, a dinner was held at the Hotel Astor Saturday night, more than two hundred friends and admirers of Mr. Claassen being present. A silver loving cup was presented to Mr. Claassen in a speech by Dr. E. Baruch, chairman of the committee having the banquet in charge. Dr. Baruch dwelt upon Mr. Claassen's work among the Brooklyn singers, which resulted, in 1902, in Brooklyn capturing the Kaiser's prize in the singing contest in Germany.

Mr. Claassen's achievement in bringing about the National Singing Festival, which is now regarded as one of the principal musical events the world over, was touched upon by other speakers, also his work as conductor of the New York Liederkrantz and of the Brooklyn Arion Society, which posts he now holds.

Among the friends of Mr. Claassen who attended the banquet were Hubert Cillis, president of the Liederkrantz; Andreas Dippel, of the Metropolitan Opera House; Carl Figue, of the Conductors' Society; Theodore Henninger, president of the United Singers of Brooklyn; Dr. Franklin W. Hooper, director of the Brooklyn Institute of Art and Science; Victor Herbert, Oscar Hammerstein, Walter Damrosch and many others.

### Kuester Artists to Sing

Mme. Isabel Bouton, mezzo-contralto, and Marcus Kellerman, baritone, two of the artists under the management of the Kuester Concert Direction, will be soloists at the performance of Bruch's "Frithjof" by the New York Liederkrantz, under the direction of Arthur Claassen.



John Bland, Tenor, Who Has Been Appointed Musical Director of Calvary Episcopal Church

## BAKER WON'T TELL WHY HE RESIGNED

Distinguished New York Organist Withdraws After Nine Years at Calvary Church

Lacey Baker, who is considered one of New York's finest organists, and who has served for nine years in that capacity in Calvary Church, Fourth avenue and Twenty-first street, New York, officiated for the last time there Sunday as the regular organist. His resignation was a surprise even to his most intimate friends, who were unable to assign any reason for it.

The Rev. J. Lewis Parks, rector of the church, confirmed the story of Mr. Baker's resignation, but had nothing further to say on the subject.

Mr. Baker was seen in his apartments at the "Bella," Fourth avenue and Twenty-sixth street.

"Very, very sorry, but I cannot, say a word," he announced. "Yes, it is true that I resigned Saturday, the resignation to take effect at once. Nine years I have been the organist at Calvary—aside from that I have nothing to say, absolutely nothing."

Mr. Baker's successor will be John Bland, who has been for the past three years tenor soloist at the church. While Mr. Bland will not attempt to fill Mr. Baker's position as organist, he will assume the musical direction of the parish. He will be assisted by John Cushing, who will preside at the organ.

Mr. Bland is a Pennsylvanian, and for several years was at the head of the musical department of Dickinson College. He is a member of the Musical Art Society, and has had much success as a concert and oratorio singer.

## McCALL LANHAM IN NEW YORK SONG RECITAL

William Fairchild Sherman Assists in American Institute of Applied Music Function

McCall Lanham, baritone, assisted at the piano by William Fairchild Sherman, both of the faculty of the American Institute of Applied Music, sang the following program in recital at the school on Friday evening, November 19.

Handel, "Honor and Arms"; Scarlatti, "O Cessate di Piagnere"; Tagliafico, "Pauvre Fous"; Verdi, Cavatina, "Eri Tu"; Ries, "Veilchen Freu dich mit Mir"; Franz, "Es hat die Rose sich Beklagt"; Schumann, "Frühlingsnacht"; Strauss, "Cécile"; Massenet, "Si vous voulez bien me le dire"; Hahn, "L'Allée est sans fin"; Borodine, "La Princesse endormie"; Schneider, "Unmindful of the Roses"; Woodman, "In Arcady"; Ware, Boat Song; Huhn, "Cato's Advice"; Henschel, "No More."

The recitals of this baritone invariably



McCall Lanham, Baritone

attract large audiences, and this occasion was no exception. The interest of former programs was duplicated, largely because of the skill with which the compositions rendered were arranged. Mr. Lanham's pro-



William Fairchild Sherman, Pianist

grams are always unique in content and arrangement, and are stimulating because of the great variety of styles and epochs represented. Mr. Lanham's singing was marked by a deep sense of musical values, and he changed from mood to mood with much versatility. The singer was in excellent voice, and displayed all the resources of a vocal art that is so familiar and pleasing to his friends.

He was assisted by William Fairchild Sherman, pianist, who accompanied with discrimination throughout the long and difficult program, and Don Morrison, violinist, who played the only obligato of the evening. The audience was most cordial in its appreciation of the work of these artists.

## AMERICAN GUILD NOW IN CANADA

Influential Organists' Society Forms Important Chapters in Toronto and Montreal

As the result of a visit to Canada made last week by three prominent members of the American Guild of Organists, that influential association has instituted chapters in Toronto and Montreal. This significant accomplishment was effected by Warden Warren R. Hedden, general secretary S. Lewis Elmer and general treasurer Frank Wright, who returned to New York highly elated over this important extension of the guild's influence.

The Toronto chapter was founded November 15, at a meeting over which Dr. Edward Fisher presided. Leading organists in the Dominion attended. Dr. A. S. Vogt, director of Toronto's celebrated Mendelssohn Choir; Dr. J. Humfrey Anger, W. E. Fairclough, F. J. Palmer, James Galloway, Richard Tattersall and many other well-known organists participated in the institution, and among those who sent notes of regret were Edward Broome and F. W. Torrington.

Dr. Fisher welcomed the New York delegates, who made addresses pointing out the advantages of extending the guild's work into Canada, and referred to the community of interests which existed between organists of the Dominion and those of the States. The following officers were appointed by Warden Hedden: J. Humfrey Anger, dean; Edward Broome, sub-dean; T. J. Palmer, secretary; H. A. Wheelton, treasurer; W. E. Fairclough, registrar; Richard Tattersall, librarian, and T. Alexander Davies and Norman Anderson, auditors. The executive committee for three years will include Dr. A. S. Vogt, Dr. Edward Fisher and Edmund Hardy; for two years: James Galloway, G. D. Atkinson and V. Perrie Hunt; for one year: J. W. Harrison, T. C. Jeffers and Arthur Blakely. The local society will be known as the Ontario Chapter.

On the following day the New York delegates visited Montreal, where the Quebec Chapter was instituted at a meeting presided over by Percival J. Illsley. The following officers were appointed: Mr. Illsley, dean; William Reed, sub-dean; J. E. F. Martin, secretary; J. W. Bearder, treasurer; G. W. Brewer, registrar; F. H. Blair, librarian, and G. H. Harvey and James S. Ford, auditors. The executive committee for three years will consist of W. L. Farnum, H. T. Dickinson and J. D. Dussault; for two years: W. R. Spence, J. H. Lauer and E. A. Bishop; for one year: J. M. Walkley, Ernest Odell and Ernest F. Kerr. Addresses were made and an enthusiastic spirit was shown by the founders of the new chapter.

The extension of the American Guild's field of influence is largely due to the efforts of Warden Hedden, who has been in correspondence for some time with leading organists in Canada on this subject. The American Guild of Organists now comprises about 700 of the leading American organists, and it is expected that the near future will see more than 1,000 enrolled.

### Ballet School to Open December 1

The newly founded ballet school of the Metropolitan Opera Company, of which Malvina Cavalazzi, former première danseuse, will have sole charge, will open December 1. From the rudiments of dancing, the pupils will go on until they are ready to enter the Metropolitan ballets. Tuition will be free. Mme. Cavalazzi announces that an examination will be held every year, and students making the best showing will get certificates of merit and be advanced until they attain the position of première danseuse, as in the schools of Europe. Girls between sixteen and twenty years may enter the school with the consent of parents or guardians.

A choral union has been organized at Warren, Mass., with the following officers: President, William Hallows; secretary and treasurer, Frank W. Bliss; executive committee, Susie Dexter, Sarah Cavanaugh, Alexander A. Gendron; librarian, Henry Forrant; musical director, Dana Pratt, of Worcester.

## MME. LANGENDORFF OUT WEST

Waterloo (Ia.) Audience Enthusiastic Over Singer's Work

Reports just received in New York from Waterloo, Ia., show that Mme. Frieda Langendorff, the mezzo-soprano, had a noteworthy success when she appeared in that city in a recital program. The Reporter of Waterloo says, in its account of Mme. Langendorff's work: "From the moment she stepped upon the platform till the closing number of her program, she carried the audience with her, first in a storm of passionate and dramatic melody and then dying away in the sweetest possible music from a human voice." Music-lovers of Waterloo left no doubt in the expression of their approval of Mme. Langendorff's art. Georgia Lay proved to be a most satisfactory accompanist. Among the songs were an aria from Meyerbeer's "Le Prophète," "Ah! My Son," an aria from Saint-Saëns's "Samson and Delilah" and miscellaneous songs in German and English.

## HELEN WALDO IN NEWARK

Leopold Winkler and Contralto Open Educational Series of Concerts

Helen Waldo, contralto, was soloist at the first artist concert of the series being given this Winter at the Elliot Street School, Newark, N. J. These recitals are educational in nature, and are promoted by Charles Grant Schäffer. Miss Waldo's songs were Saint-Saëns's "My Heart at My Sweet Voice," "Ballad of Trees and the Master," Chadwick, "Johanne," Villiers-Stanford, "Callers Herrin," old Scotch. There were many recalls and encores for this excellent young singer.

Other artists on the program were Leopold Winkler, pianist, and Norma Mayer, flutist. Mr. Winkler's selections were the Chopin Impromptu in F Sharp Major, Polonaise in A Flat Major and Liszt's Rhapsody No. 12.

### Kaltenborn Quartet in West

The Kaltenborn Quartet has completed a tour of Western cities, including Lincoln, Neb.; Galesburg, Ill.; Cincinnati and Akron, O., in which it met with fine success. Highly commendatory comment was aroused by the finished performances of the quartet and by Franz Kaltenborn's artistic violin solos.

### A Musicales for Society

Mme. Marie Cross Newhaus arranged a fine musicale for Saturday, November 20, at the country home of Mr. and Mrs. Olin D. Gray, Garden City, L. I. More than three hundred guests of well-known society people were present. Margaret Keyes, Paul Dufault, Willy Lamping, Elizabeth Ruggles and Harriet Ware were the performers.

## VERDI AND THE HAND-ORGAN

Composer Was Charitable Despite the Massacre of His Music

Pasquale Amato was on his way downtown from one of the great Broadway apartment hotels that hang over the great street with all the majesty of a Windsor Castle or a Florentine Strozzi palace. At Seventy-third street he stopped at the statue of Verdi, which, surrounded by characters from the composers, gazes wistfully at the subway station.

Near the statue an organ grinder was uttering the soul-animating strains, alas too often repeated, of the "Miserere."

"That reminds me," said Amato to a New York Telegraph reporter. "A friend of mine was one day at Le Roncole, where Verdi had built himself a beautiful villa. An itinerant organ grinder had posted himself outside the villa walls and was playing tune after tune, much massacred, from the master's works."

"My friend thinking to relieve Verdi of an annoyance, said: 'Verdi, I shall go and stop this man. He must be troubling you.' 'No,' replied Verdi. 'Leave the poor fellow alone. We must all live. Besides, it amuses me.'"

### 'Cellist Dubinsky in Demand

Vladimir Dubinsky, the New York 'cellist, has been active during the early part of this season, appearing in recital and in ensemble concerts in many cities of the East. Since his appearance as soloist with the Mozart Club, at the Hotel Astor, in New York, where his admirable playing was applauded by more than 1,100 women, Mr. Dubinsky has been in constant demand. His engagements for the immediate future include a concert in Montclair, N. J., on Saturday; Plainfield, N. J., on December 6, New York City on December 11, Plainfield on the 10th, and in New York again on the 13th. Mr. Dubinsky was first 'cellist of the Philadelphia Orchestra when the late Fritz Scheel conducted, and is now with the New York Philharmonic Society.

### Mary Garden Finds a Prodigy

PHILADELPHIA, Nov. 23.—Willette Wilbourne, twelve years old, sang for Miss Mary Garden yesterday. The girl had scarcely finished her first selection, the aria from the "Carnival of Venice," when Miss Garden rushed to the piano, and, taking a diamond bestudded bracelet from her wrist, clasped it about the child's arm to seal their friendship.

"She is marvelous—wonderful," declared Miss Garden afterward.

A new quartet has been formed at the Methodist Episcopal Church of Wallingford, Conn. The members are Mrs. John Jeralds, soprano; Mrs. Harry B. Hopkins, contralto; Harry Elliott, tenor; William Peers, basso. The organist is Bessie Trask.

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## MANHATTAN ROOF GARDEN TO OPEN IN FEW WEEKS

Light Operas and Concerts to Be Given  
There in All-Year-'Round  
Season

In something more than a month, according to announcements by Oscar Hammerstein, operatic performances will be given on the new roof garden of the Manhattan Opera House, as well as in the theater downstairs.

The roof garden, which is now in course of construction, is very much nearer completion than has been generally imagined. It will be completely under cover in something less than a month, and will be quite ready for use in two or three weeks after that. It is approached by elevators on either side.

The general plan of the garden, with its curving ceiling, will be like that of the Victoria roof garden. There will be a solid floor of seats, and the balcony will be devoted to boxes, as it is at the Victoria roof garden.

The stage, which is situated on the Thirty-fourth street side of the roof, will be as large as that of the Victoria Theater, which is much larger than that of the Victoria roof garden. It will be twenty-five feet deep, and will be ideal for performances of the lighter operas. It is Mr. Hammerstein's intention to present, not only opera, but concerts, on this roof, and he has already announced that the Manhattan Opera House will be open all the year 'round from now on.

"There have been times," he said the other day, "when I have considered the possibility of building another opera house in another part of New York, but I have decided to plan nothing further in that direction until the Thirty-fourth street surrounding property is improved, as it is bound to be as soon as the Pennsylvania Station is opened. Already many improvements are under way, and several hotels are certain to be erected in this neighborhood within the near future."

## SEMBRICH IN CHICAGO

Her Sunday Night Recital Heard by a  
Large Audience

CHICAGO, Nov. 22.—Marcella Sembrich appeared last evening at the Auditorium, attracting the largest and most enthusiastic audience of this notable concert season. Notwithstanding the fact that she was forced to cancel her engagement here a few weeks ago by reason of illness, she appeared on this occasion at eminently artistic advantage, and was mistress of the situation, dominating the audience at all times by the gentle and persuasive force of her art.

As usual, this dainty and distinguished cantatrice showed her scholarship in a program marked for its eclecticism, opening with four classical airs by Bach, Paradies and Handel. All of these tests the singer met with the grace of accomplishment that has been hers so successfully and so long. Following came a group of classical, two of Schubert, two of Schumann, notable examples of the singer's art, "Stille Tränen" and "Roselein, Roselein," the quintessence of cunning in the lighter song line. These had admirable contrasts in the three Brahms songs, "Die Mainacht," "Sonntag" and "Der Schmied," all of them being rarely illuminative in revealing the gentle sentiment of the song.

The modern songs of the final group presented many contrasts from the "Love of the Birds," by Massenet, to "The All Souls Day," of Richard Strauss. She complimented her accompanist, Frank La Forge, by singing two of his songs; gave a little Polish song with distinctive charm and concluded her program with Arthur Foote's "A Bird on Every Tree." Although Mme. Sembrich had rendered artistic and yeoman service in a long and exacting program, the audience was loath to allow her departing, so after many recalls she returned and sang Mrs. Beach's "The Years at the Spring" with a joy note that furnished a fitting finale to the most artistic song recital of the season. C. E. N.

## SEMBRICH IN BROOKLYN

Wilford Watters Presents Prima Donna  
in First of Subscription Musicales

Wilford Watters, musician and impresario, opened his Brooklyn series of artists' recitals on Wednesday evening, November 17, with a song recital by Mme. Marcella Sembrich. These musicales, which are held in the Opera House of the Brooklyn Academy of Music, are functions of social as well as musical importance, and the list of patronesses is a long and representative one. Mr. Watters is practically the only Brooklyn manager who is willing to take big risks for the benefit of musical culture

in the city across the bridge, and for this reason deserves great credit.

The Sembrich recital was attended by an audience that filled all of the available space in the large auditorium, and was a brilliant assemblage. The enthusiasm was fully justified by the singing of the famous prima donna, and the recalls and encores were numerous, both during and after the program.

The program consisted of three groups: the first devoted to Bach, Paradies and Handel; the second, to Schubert, Schumann and Brahms; and the third, to Massenet, Strauss, La Forge, Foote and Niewiadamski. Mme. Sembrich was in excellent voice, and displayed her vocal resources to great advantage.

Mr. Watters has announced further recitals as follows: Mme. Nordica and Jascha Bron, December 9, and the Flonzaley Quartet, January 14 and February 4.

## KREISLER GIVES SECOND RECITAL IN CHICAGO

His Versatility Shown in Delightful Program  
Including Original Compositions

CHICAGO, Nov. 22.—Fritz Kreisler gave his second recital yesterday afternoon at Orchestra Hall, and demonstrated beyond cavil that he is quite the finest master of the violin that has been heard in Chicago in several seasons. His program was one that called for versatility of accomplishment, was dignified and exacting, yet had fine flights of fancy that reveal the dainty and delightful as well as the soulful quality of the king of instruments.

It opened with Bach's Suite in E minor, followed by the Prelude and Gavotte in E major, classic enough to test the acquaintance of the auditors with the best traditions, and given with a breadth, a sureness and a power that carried conviction in every movement. Following came a group of old pieces, interesting in historical progression, representing Padre Martini, Dittersdorf, Porpora (who held the true secret of bel canto), Francoeur, and Tartini, as entertaining an album of brief and brilliant novelties as could be desired. The final division was equally interesting in a modern way with an introduction by the leading light in mood music, Debussy, followed by Saint-Saëns's "Havanaise." Then came a pair of original compositions, "Caprice Viennoise" and "Tambourin Chinois," both as chic and as delicate to the taste as everything Viennese suggests. Succeeding this he gave Paganini's Caprice 24, with a beauty of tone, accuracy and a finish simply superb, electrifying his audience.

C. E. N.

## MRS. SELLECK IN "HOLY CITY"

Jersey City Soprano Adds Another Success  
to Her Long List of Appearances

JERSEY CITY, N. J., Nov. 22.—The Barnby Choral Society, a chorus of mixed voices under the direction of E. G. Boys, gave its first concert of the season in Hasbrouck Hall on November 16. The program consisted of Gaul's "Holy City" and several miscellaneous selections for the soloists. The soloists were Juliette Selleck, soprano; Edith Alston, of Newark, contralto; Samuel P. Brown, bass, and Eli Mercer, tenor. The special feature of the evening was the singing of Juliette Selleck, a soprano who has in the last five years had frequent appearances in Jersey City, and who has always demonstrated her efficiency in an unmistakable manner. Her work at this concert was no exception, and in both the oratorio and in the Cavatina from "The Queen of Sheba" Mrs. Selleck displayed her voice to advantage. She possesses a voice of fine quality and power, and sings with an authority and a dramatic fire that make her work most effective. She was cordially received by the audience, which recalled her several times.

The other soloists acquitted themselves with credit, and aided in the excellent rendition given the work. The chorus showed good training, and did effective singing in the ensemble numbers. The accompaniments were played by Moritz Schwarz.

Walter R. Anderson Fills Important  
Church Positions

Walter R. Anderson has been successful in closing several important church choir positions this Fall, among them being the following: Clarence Dickinson, organist and director Fifth Avenue Presbyterian Church, New York; Edward Barrow, tenor, All Souls' Universalist Church, New York; Rose Bryant, contralto, Temple Beth-El, New York; Marie Stillwell-Hager, contralto, Calvary M. E. Church, New York; Dr. E. E. Marshall, basso, Calvary M. E. Church, New York, and R. W. Billin, basso, First M. E. Church, Syracuse, N. Y.

## NEW TRIO FORMED BY MONTREAL MUSICIANS

Rafael Joseffy Will Visit Canadian City  
to Witness the Début of One  
of His Pupils

MONTREAL, Nov. 23.—The Beethoven Trio (Mme. Froelich, Messrs. Chamberland and Dubois) is still contending against public apathy. An admirable performance last week attracted but a small audience, and proportionately moderate enthusiasm. Meanwhile, there is coming before the Montreal public a new trio organization which, while its members have nothing like the artistic maturity and strength of the individuals in the Beethoven Trio, being, in fact, all much under twenty-one, can offer a degree of cohesion and unity which is that of a first-class permanent trio. The Mozart Trio, for such is its title, consists of Albertine and Jeanne Labrecque and Master Yves Lamontagne. All three belong to French-Canadian families of great musical culture. Master Lamontagne is the son of C. O. Lamontagne, a former correspondent of MUSICAL AMERICA, now engaged in the concert business, who after a lifetime devoted to the interests of musical culture in Montreal is in the proud position of seeing one son, Jules, holding in London the Strathcona Scholarship, Canada's chief musical endowment, and his other son rapidly becoming known among the city's most promising cellists.

News reaches here that Rafael Joseffy has consented to allow Jessie Caverhill-Cameron to make her first public appearance as a pupil of his in March next, and that he will himself journey to Montreal to be present at her début in her native city. Miss Caverhill-Cameron was formerly a pupil of Alfred Laliberté.

This afternoon (Tuesday) O'Neill Phillips, the new piano professor at the Conservatorium, gave the second of his recitals of modern music. Mr. Phillips, who came here only a few months ago from London, where he was a prominent apostle of the younger French composers, and who made a notable hit in Paris as an interpreter of Debussy and his contemporaries, is filling an entirely unique position in Montreal. K.

## GRANBERRY LECTURE-RECITALS

Excellent Educational Course Planned  
by New York Piano School

The Granberry Piano School, George Folsom Granberry, director, is one of the foremost institutions in New York in planning for lectures and lecture-recitals appealing to the pupils and teachers taking post-graduate courses. The director, Mr. Granberry, has just finished a course of four lectures on Rhythm, the Staff and Clefs, Fundamental Harmony and Music Form in the evening courses for music teachers. These lectures were fully illustrated, and were largely attended. They are to be followed by four evening interpretation lecture-recitals, to be given by Dr. Nicholas J. Elsenheimer on Thursday evenings, January 6, 13, 20 and 27. The programs are interesting in content, and cover a vast range of piano literature.

Two recent recitals have attracted much attention because of the unique features on the programs. The Faeltion system of pianoforte instruction is used in this school, and much attention is paid to transposition and ensemble work. At a recital in Carnegie Chamber Music Hall, several of the numbers were played in any key that the audience chose to request, a demonstration of the thoroughness of the instruction at this school.

At a rendition of the music to Mendelssohn's "Midsummer Night's Dream," fifty-five pupils participated, and the auditorium, the music hall of the Brooklyn Academy of Music, was crowded. Five pianos were used, and the excellent ensemble playing aroused great enthusiasm. The school maintains studios in the Pouch Gallery, Brooklyn, as well as in Carnegie Hall, New York.

## "La Mascotte" at Manhattan

Audran's melodious "La Mascotte" was revived Tuesday night in the opera bouffé season at the Manhattan Opera House. Further mention of the performance will be given in MUSICAL AMERICA next week. On Saturday night the successful production of "La Fille de Mme. Angot" was repeated.

## New Russian 'Cellist to Play

Joseph Malkin, a Russian 'cellist, has been engaged by Walter Damrosch as soloist with the New York Symphony Society for December 5. He will play, with orchestral accompaniment, in the New Theater, the Haydn Concerto in D Major. On December 15 he will be heard in recital in Mendelssohn Hall.

Mr. Malkin comes to America with a fine European reputation, and has greatly im-

pressed those musicians who have been fortunate enough to hear him in New York. He possesses a fine technique, a sympathetic tone and a musical sense that make his performances of unusual interest.

## "THE BARTERED BRIDE" SUNG AT NEW THEATER

Smetana's Opera Given a Spirited Performance with Familiar Cast from  
the Metropolitan

For the second performance of opera at the New Theater on Wednesday afternoon, November 17, Smetana's tuneful and picturesque Bohemian opera, "The Bartered Bride," was the offering. This opera, which is full of graceful and colorful music, as well as gay comedy and pretty dances, was heard last season at the Metropolitan, and most of the trappings of the prior production were utilized at the New Theater. In addition, most of the characters were assumed by last year's performers, exceptions being Herbert Witherspoon as *Kruschka* and Alma Gluck as *Esmeralda*, the dancer.

The performance, as a whole, was animated and vivacious, though it gained nothing in effectiveness by its transference to a new stage. Musical defects were more noticeable than dramatic, voices and orchestra being often at variance, and the ensembles and choruses revealing a frequent raggedness. For this the acoustics of the theater, rendering it difficult for the chorus to hear the orchestra, were no doubt responsible.

Emmy Destinn, who reappeared as the heroine, was in a particularly happy vocal mood, and Carl Jörn once more afforded pleasure by his performance of *Hans*. Alfred Reiss and Adamo Didur were as amusing as ever in the rôles of *Wenzel* and *Kesol*, the former particularly in his "Stuttering Song." Miss Gluck made a distinct impression by her charming work in the small rôle of *Esmeralda*. Marie Mattfeld again contributed a praiseworthy performance of *Kathinka*.

## NEW CONCERTO TRIUMPHS

Maud Powell Wins Ovation in Minneapolis with Work by Tor Aulin

MINNEAPOLIS, Nov. 22.—Maud Powell honored this city and its orchestra at the last concert by presenting, for the first time in this country with orchestral accompaniment, a new violin concerto by Tor Aulin. The composition was played a short time ago in Europe by Marteau, but this was its first rendition in America.

The concerto, No. 3, in C minor, op. 14, is a noteworthy addition to the literature for the violin. It is an effective composition for the instrument, and is musically a sunshiny, romantic and melodic work. The composer, a native of Sweden, has succeeded in infusing into the work a delightful Norse coloring.

The orchestra, which has broadened considerably since last year, played wonderfully well under the direction of Mr. Oberhoffer, and shared in the ovation which Mme. Powell received at the close of the performance. The auditorium was crowded for the opening of the season, and hundreds were turned away, unable to gain admission. The applause was prolonged, and there were many recalls.

Mme. Powell was the guest of honor at a luncheon given by the Thursday Musical Club, of this city, on the day following.

## FORMER FAVORITE RETURNS

Minneapolis Greets Oscar Seagle Warmly as Apollo Club's Soloist

MINNEAPOLIS, Nov. 20.—There was more than usual interest in the first concert of the Apollo Club Tuesday evening, November 16, in that Oscar Seagle, a former Minneapolis singer, was the soloist of the evening. Mr. Seagle has not been heard in his old home since his success abroad. He was a former member of the club, and always a popular soloist on its programs. He was given a warm welcome, but hoarseness prevented him from giving his full program.

The club, under the direction of H. S. Woodruff, distinguished itself in many ways, giving some of the best work it has ever given. Dr. Rhys-Herbert was at the piano, and Oscar W. Crooskopf gave the organ parts. E. B.

## Beebe-Dethier Recitals Announced

The first of three sonata recitals to be given in New York by Carolyn Beebe, pianist, and Edward Dethier, violinist, will take place next Wednesday afternoon at the Hotel Plaza Ballroom. An inviting program has been arranged. The recitals were among the most successful of chamber music functions given in New York last season.

## BOSTON OPERA TENOR AN "M. D."

### Enzo Leliva a Handy Man to Have Around in Case of Sickness

BOSTON, Nov. 22.—If any member of the Boston Opera Company should be taken suddenly ill on a night when Enzo Leliva, the tenor, is in the cast, or happened to be in the opera house, it would not be necessary to go outside to secure the services of an able medical adviser, for Mr. Leliva is not only an excellent tenor, but is also an M. D., having been given his degree upon being graduated from the Novorossisk University of Kieff, Russia.

It was as a member of the university that Leliva began his study of music, although he had always been more or less musically inclined, and while he was registered at Novorossisk University he sang a number of times in concert and twice on the operatic stage.

He was born in Varsovie, Poland, in 1879, and it was in his native town, after his graduation, that he met Jean de Reszke, who, after hearing his voice, strongly advised him to make a serious study of music with a view to singing in opera. For a year and a half after that time Leliva studied with de Reszke in Paris, and followed that training by studying phrasing with Vidal, in Milan, where he later made his debut at the Lyric Theater in Leoncavallo's "Zaza."

After his debut Leliva remained in Milan for a year and then received engagements at the important theaters in other cities in Italy.

Last season Leliva received a decoration from King Alphonso of Spain after his singing in "Aida" at the Royal Opera in Madrid. At the request of the German Emperor and Leoncavallo he sang at a production of "Roland" at the Royal Opera in Berlin, and also sang in Covent Garden, London.

It was while singing at Ostend in opera last Summer that Director Henry Russell, of the Boston Opera House, heard Leliva, and engaged him for the present season.

In the part of Canio in "Pagliacci," given last Wednesday evening, Leliva scored a pronounced success from a vocal as well as



ENZO LELIVA

Tenor Who Has Won Great Popularity with Boston Opera House Audiences

a dramatic standpoint. His acting possessed all the fire and intensity of the traditional Canio, and his performance as a whole was most finished and satisfactory, and called for enthusiastic applause from a large audience. Last Friday evening, owing to the indisposition of one of the other tenors of the company after singing the first part of "Aida," Leliva was called upon to sing the last two acts, and did so with marked success. Saturday afternoon he repeated his success of earlier in the week in "Pagliacci," and also gave a striking interpretation of the part of Turiddu in "Cavalleria," which preceded "Pagliacci." His character work in the two parts was remarkable, and was the subject of comment in the daily papers. He will be heard in other important rôles as the season progresses. D. L. L.

## BOSTON'S WEEK OF MUSIC

"Cavalleria Rusticana" and "Pagliacci" Given for the First Time by the New Opera Company—Rachmaninoff Gives a Program of His Own Works—Marchesi's Recital—Symphony Concert

BOSTON, Nov. 21.—On Wednesday the first performances of "Cavalleria Rusticana" and "I Pagliacci" were given at the Boston Opera House. Mme. Bronckaja, or Mme. Broncka Makaroff, soprano of the late Italian Opera Company in New York, was indisposed. Her debut, therefore, was postponed, and Virginia Pierce, of this city, took the part of Nedda at very short notice. Miss Pierce, full of courage, had intelligence and discretion to supplement her moral qualities. Her voice is not one of unusual power in its present stage, and she did not force it or constantly avoid the true pitch, as others of the young members of the company have done on occasion. She phrased with care, and by her initiative the performance progressed. Raymon Boulogne was a low malignant Tonio, a horrible figure, indeed, to behold, though his singing gave pleasure. Giuseppe Picco was an acceptable Tonio. As Canio, Enzo Leliva will be referred to elsewhere in this issue. Guglielmo Balestrini was the Beppe. C. Strosco and G. Dunstan filled small parts.

The performance of "Cavalleria" had many things to commend it. There was the swiftness of the dramatic development, which carries the red-hot little drama to such a gripping dénouement. Jane Noria was not only a beautiful, but a very temperamental, Santuzza. Miss Freeman was a toothsome and cajoling Lola, and she sang the naive entrance song with much taste. Mr. Constantino, made up excellently, lived his part, sang it and acted it, with uncommon distinction. Mr. Fornari looked the whole-hearted, single-purposed blockhead of an Alfio to the dot, and he sang as we might expect Alfio to sing. This opera was very well staged, with a number of telling details which are not always in evidence. The chorus did nearly as well as it usually does, and in its present state the orchestra is better adapted to such lurid, boiling scores than to the instrumental parts

of some other operas. Mr. Conti conducted with spirit.

On Thursday evening "La Gioconda" was repeated, with the cast of the memorable opening night, excepting Mme. Claassens—quite an exception—who succeeded Mme. Homer as Laura, and Elvira Leveroni, of Boston, who, replacing Miss Meitschick as La Cieca, sang and acted capably.

Christian Hansen sang in the first two acts of "Aida" on Friday night. Then Mr. Hansen gave out, and Mr. Leliva returned, to finish the opera. Mme. Boninsegna's Aida was superior to her first appearance in the rôle. Mr. Leliva's share of Rhamdames had also improved.

On Saturday night Viola Davenport, of this city, made an auspicious debut in the title rôle of "Lakmé." Her success will be commented upon elsewhere.

As for the concerts:

Sergei Rachmaninoff appeared for the first time in Boston on Tuesday afternoon, the 16th, at Symphony Hall, when he played a program consisting wholly of his own piano music: A sonata in D minor, a melody, a "Humoresque," a "Barcarolle," a "Polichinell" and four preludes, in D major, D minor, G minor, C sharp minor.

As an individual, as a composer and a pianist, Mr. Rachmaninoff is an exceptionally interesting figure. He is a composer of individuality, but even more a thinker. As a pianist he is first of all an interpreter, and last to be associated with the word which has become disagreeable to me, "virtuoso." He has many gradations of tone color within a certain compass, and in presenting a composition he displays a fine sense of perspective.

His sonata is interesting for what it lacks as for what it has. That is, in the first movement and in parts of the rest there is musical stuff of a high order, but in the last two movements one is excited, like the composer, by what lies behind the bunches of notes, the world of thought and feeling that is implied rather than completely expressed. But this sonata is a big thing. We should hear it, and more of Mr. Rachmaninoff's compositions, in the near future.

Others of the more striking details of the program were the Barcarolle, the Polichinell, the Prelude in G Minor—chiefly a rhythmic design—the famous opus in C sharp minor, which the composer added to the program. There was a very attentive and appreciative audience, of good size.

Mme. Blanche Marchesi appeared at Jordan Hall on Wednesday afternoon, and renewed the impression of last season: that she is an interpreter of extraordinary insight and individuality. Her program was one of unusual range and variety. Mr. Brahm van den Berg, pianist, was a courteous assistant. Hermann Goldstein played the violin obbligato to one or two numbers.

Mozart's "Re Pastore," if the tones were not invariably perfect, had, on the other hand, the grand style that is so seldom met with nowadays. Purcell's noble lament from "Dido and Æneas" was repeated, if I remember rightly.

How grand and simple it was, and what would not most of our squalling moderns sacrifice for such genuine inspiration. An ariette from Bach's "Drama per Musica," "The Strife Betwixt Phœbus and Pan," was a delicious surprise to the majority. For Bach is commonly associated with reverery and counterpoint, suite and fugue. Here is humor of the lightest and most spontaneous variety. It was put on paper in 1749, when blindness had descended, and one year before the grand old man died of apoplexy. There was so much of interest on this program that it is hardly permissible to speak of everything here. "Im Treibhaus" is too little known. I doubt whether it is as ripe as the well-known "Träume," but to me it is more interesting. The song with which Mme. Marchesi invariably wins success, Sigurd Lie's "Soft-Footed Snow," was also repeated. So were several others. There was a deeply felt interpretation of Brahms's "Immer Leiser Wird Mein Schlummer" and a very stirring reading of "The Erl-King." So few singers resist the temptation to italicise the lines of father, son, and ghost, giving everything equal importance and emphasis, varying the rhythm, while indulging in ventriloquism. Last Wednesday the thing rushed by, before your eyes. You heard them speaking. There was a very enthusiastic audience.

A novelty, "Rondo Infinito," by Christian Sinding, was offered at the sixth symphony concert of the season. Sylvain Noack, second concertmeister, was soloist, and he played the Saint-Saëns violin concerto in B minor. Goldmark's "Rustic Wedding" suite, symphony, or whatever you will, opened the program. The Rondo Infinito is written after a strange poem by the Norwegian, Holger Drachmann.

Sinding is a Berserker. His music, not remarkably original in content, is aptly expressive of his vigorous and highly strung personality, and his tremendous, volcanic region. He is a rabid modern, and he is keenly conscious of the downfall of the Gods. These measures tread, tread, press ever forward, under lowering cliffs and skies, over snows and the volcanos underneath. There are pauses of fitful reflection, and then on again. One day the end of the world shall come, but now, on and on. I did not hear the first movement of the Goldmark symphony, though I have, of course, heard it before, but I cannot help feeling that this is awful trash—gaudy, ornate, hollow, simpering. Why did he write this greasy stuff? Mr. Noack played the concerto with good taste and a sweet tone. He was well applauded.

OLIN DOWNES.

## "LOHENGRIN" GIVEN FINE PERFORMANCE

(Continued from page 1.)

made possible the appearance of a new Mimi in the person of Alice Nielsen, who thus made her debut at the Metropolitan and accomplished her life's greatest ambition. Her voice was singularly fitted to the character, agreeable in quality, appealingly sweet and clear in the middle and upper registers, and employed for the most part with entire confidence. New Yorkers who remembered Miss Nielsen's ardent labors to lift her art to the grand opera standard since the "Singing Girl" days rejoiced in her success.

The performance introduced also Andrea de Segurrola, formerly of the Manhattan, whose rich baritone was heard with excellent effect in the small part of Colline. Bonci made his first appearance of the season, singing Rodolfo with great beauty of voice and art. Bella Alten returned to the company after a season's absence, as Musetta, and Adamo Didur, Pino-Corsi and Gianoli-Galletti were other welcome members of the cast.

"Otello," sung Wednesday night, November 17, with Leo Slezak, and "Traviata," performed the following evening, with Lydia Lipkowska, are reviewed elsewhere in this week's issue of MUSICAL AMERICA.

## NOTABLE SOLOISTS AT CHICAGO "POP"

Clarence Eddy, Mlle. Gerville Réache and Zukowsky Contribute to Program

CHICAGO, Nov. 22.—The Sunday concert yesterday at the Auditorium was popular in the most emphatic sense of the term, having plenty of variety, and was prolonged long after the lighting of the lamps at nightfall. The Philharmonic Orchestra appeared in a new and rather pleasing light, and is gaining proficiency as it has opportunity for appearances. The orchestra opened with Litolff's Overture "Robespierre," afterwards playing two lyric pieces for strings by Grieg, the best work of the afternoon and as a finale gave the "Dances of the Hours," from Ponchielli's "Giacconda."

Alexander Zukowsky, the Russian violinist who made his appearance at the first concert of the series, interpreted quite a weighty work in Bruch's Concerto, in a way that pleased his hearers very much, and he was recalled several times, finally responding with Tchaikowsky's "Serenade Melancholie," which showed his suavity of tone at its best.

Mme. Gerville-Réache, contralto from the Manhattan Opera Company, sang with great fervor, first an aria from Gluck's "Eurydice," revealing an extraordinarily deep voice, of musical quality. She sang with an intensity that swept her audience along on the tide of her song. She was rapturously recalled, giving a selection even better adapted to her voice in the grand aria from "Samson and Delilah." This was telling and truly dramatic. Subsequently she sang Berlioz's aria "La mort de Dion," freighted with its lengthy and heavy recitative, which showed her enduring powers. Again she appeared and sang three lighter songs in a way that showed her variety of expression, surprising her audience. The star of the day was Clarence Eddy, a master who has done more than any other individual in America to popularize and glorify the uplifting art of organ playing, who returned again to his own, for he had dedicated the splendid instrument in the Auditorium and understood its possibilities better than any player who has ever swept its keyboard. He gave, for the first time in Chicago, a concerto by Bossi, a novelty sparkling with many details; but one that would need repeated hearings in order to determine its positive popularity. The audience greeted Mr. Eddy warmly, and demanded his appearance after the conclusion of his inaugural. He finally returned, playing a charming selection, Lemare's "Spring Song of the South," a composition redolent of spiceland and warm with the colors of the tropics. The organist gave another new piece, and an important one, in the new concert variations of Bonnet, which charmed his audience. Again he returned and bewitched them with a nocturne in G by J. Frank Freysinger, an American composer who is doing some charming work. This piece was just the sort to please an audience and show the finer points of this beautiful instrument, utilizing the vox humani and sounding all of the beautiful elusive effects of the echo organ. C. E. N.

## MARISKA-ALDRICH'S SUCCESS

Metropolitan Mezzo-Soprano Sings with Pittsburg Orchestra

PITTSBURG, Nov. 22.—Mariska Aldrich, mezzo-soprano, a member of the Metropolitan Opera Company, was the soloist at the last pair of concerts by the Pittsburg Orchestra. Mme. Aldrich sang an aria from Debussy's "Prodigal Son," the Page's song from "Les Huguenots," two songs by Brahms, two by Godard, Chadwick's "Danza" and songs by Henschel.

She was given a most cordial reception by the large audience which heard the concerts, and received most flattering notices from the several critics. Though the Debussy excerpt was magnificently sung, it was not received with any great degree of enthusiasm, and it was only the ability of the singer that obtained for it as much as it did receive. Pittsburg has, as yet, no Debussy cult, and the singer did a brave thing in introducing herself and a strange composer at the same time. The songs which followed were more familiar to the listeners, and were received with constantly growing enthusiasm.

The various critics speak unanimously of Mme. Aldrich's charming personality, her correct intonation, her musical taste and the richness and warmth of her voice.



Pepito Arriola, pianist, Jascha Bron, violinist, and Lilla Ormond, mezzo-soprano, gave an afternoon and an evening concert in Columbus, O., on Thanksgiving Day.

The new organ of the First Congregational Church of Amherst, Mass., was dedicated November 24 by Professor William C. Hammond, of Holyoke.

Hans Richard, pianist, appeared in an artists' recital under the auspices of the Denison University Conservatory of Music, Granville, O., November 23.

Mary B. Flanagan, a Philadelphia pianist, gave a very interesting recital in the concert hall of the Broad Street Conservatory of Music, Philadelphia, recently.

Frances Lucas, soprano, pupil of Louise Allen Lyon, and Mae Maynes, pupil of Mildred Graves, will give a recital next Monday evening in the Valpey Building, Detroit, assisted by Muriel Bauman, reader.

Sunday evening organ recitals at St. James's P. E. Church, Atlantic City, have proved popular this fall. Leland Howe is organist and Edwin Morrison, of Philadelphia, is choirmaster.

In an organ recital by Thomas W. Musgrove, at Brenau College Conservatory, Gainesville, Ga., November 14, Miriam Cauble was the vocal soloist and Zelda Warfield accompanist.

A memorial service to the late Dudley Buck was conducted at the First Presbyterian Church, York, Pa., November 14, by J. Frank Frysinger, organist and choirmaster.

An instructors' recital at St. Helen's Hall, Portland, Ore., was given November 10 by Ethel Abbott, pianist; Katharine Davis, mezzo-soprano, and Marjory Lacey-Baker, elocutionist.

Jascha Bron, the young Russian violinist who is now playing his first American season, has been engaged for seven Sunday night concerts at the Manhattan Opera House.

John J. Blackmore gave an interesting piano recital at Portland, Ore., recently. May Dearborn Schwabs assisted, singing several compositions by Dr. Emil Enna, which were warmly received.

Bertha Pearl Hobson, of Meriden, Conn., soprano, member of the quartet of Emmanuel Baptist Church, Brooklyn, was married November 17 to George Frederick Keene, of the same city.

Geneva Holmes Jefferds, soprano; Anna Eichhorn, violinist, and Gene Ware, pianist, gave a musical in Woonsocket, R. I., November 15, which was one of the most important of musical events in that city.

Pupils of Dr. Frederic C. Freemantel gave a song recital at the Orpheus Rooms, No. 1520 Chestnut street, Philadelphia, on Tuesday evening. Mrs. Freemantel presided at the piano.

John W. Nichols, tenor, of New York, has been engaged to assist Arthur L. Collins, organist of St. Thomas's Church, New Haven, November 28, in the latter's final recital of the month.

Mrs. Grace Brown, soprano, and Bryce McClymont, baritone, pupils of Louise Allen Lyon, of the Valpey Building, Detroit, gave an enjoyable joint recital in that city recently. They were assisted by Mildred Graves, pianist.

Under the auspices of the American Guild of Organists, L. Carroll Beckel, organist and choirmaster of the First Presbyterian Church of Newark, N. J., gave the fourth and final recital in his series of free organ recitals in that church on November 17.

The Music School of Providence, Anne Gilbreth Cross, director, began its Winter term last week. Instruction is given in piano, violin, violoncello, harmony, compo-

sitions, theory, history of music and normal training.

An artistic song recital was heard by a large gathering on November 18, in the Gareissen studio, Washington, D. C. Oscar Gareissen gave a lengthy and varied program, and Evelyn Fay made an excellent accompanist.

Plans have been completed by Francis Eaton for the inaugural concert in Portland, Ore., of the Euterpean Society, to be given at the White Temple, that city, November 23. Some of Portland's best singers will be heard at this time.

The Dubinsky Trio, of Philadelphia, composed of David Dubinsky, violin; Edith Mahon, piano, and Alfred Lennartz, cello, announces this season's concerts for the evenings of December 3, January 21 and March 16, at Griffith Hall, that city.

Margaret Keyes gave a delightful recital of song November 11, in the Conservatory of Music Hall, Toronto, before a large audience. Mrs. Florence Wessels, at the piano, and T. J. Palmer, at the organ, gave excellent assistance.

Lillian Berry Reid, for the last two years soprano soloist with Sousa, and this year with D'Urbano's Italian Band, has come to the aid of the Second Infantry of Milwaukee, and will write a new marching song for that organization.

Mary Hallock, pianist, and Janet Spencer, contralto, gave an artist recital in the Women's Club series at Memorial Hall, Columbus, O., this week. The accompaniments for Miss Spencer were played by Elizabeth Ruggles.

The rehearsals of the Toronto and West Toronto Festival Chorus for "The Messiah" are being well attended. This year two choruses which have not been given for many years—"Their Sound Is Gone Out" and "Let Us Break Their Bonds Asunder"—will be sung.

Mrs. Edmund Gram, wife of one of Milwaukee's leading piano dealers, recently entertained the Tuesday Musical Club of that city at her home. An interesting program of vocal and instrumental music was presented by some of the leading musical people of Milwaukee.

The Apollo Musical Club has just been organized by leading musicians at Manitowoc, Wis. The organization starts out with a membership of seventy-five. Alex Enna, who has been chosen director, has announced that the first concert will be a presentation of Gaul's "The Ten Virgins."

Professor William Middleschulte, Chicago organist, who is connected with the Wisconsin Conservatory of Music at Milwaukee, will accompany the Catholic Choral Club of Milwaukee during its presentation of the "Story Beautiful" at the Pabst Theater on December 10.

A pleasing musical entertainment was given November 16 in the New Star Theater, East Greenwich, R. I., which proved most artistic and enjoyable. The soloists were Ella Beatrice Ball, violinist; Helen Bissell Pettis, soprano, and Percy L. Smith, basso cantante, all from Providence.

Reinald Werrenrath, New York baritone, assisted by Katherine Pike, pianist, of Cleveland, sang in Akron, O., November 9, at the first afternoon recital of the Tuesday Musical Club. Mrs. Katherine Bruot was accompanist. Beatrice McCue is director of the club's programs.

The first evening concert of the Rubinstein Club will be given December 14 at the Waldorf-Astoria, in New York. This is to be made the most important concert of the season. Mme. Nordica will be the soloist, giving the "Inflammatus," with a chorus of 125 voices and orchestra.

Glen H. Woods, formerly of Kansas City, has been appointed organist and choirmaster of the Episcopal Church of the Holy Communion, St. Louis, to succeed Professor

Robyn. Mr. Woods will also conduct the musical work of the Arion Club of Webster Groves, Mo., an organization of thirty male voices.

Pupils of Mme. Dupuy L. Harrison, of No. 2917 Ursuline avenue, New Orleans, who were heard in a recent recital were Helen St. Paul, Jeanne Garcia, Cyril Collier, Hanna Levy, Marcelle Jacquet, Lillian Zehner, Adele Mayer, Miss H. Sadliers, Arnita de Beu. A well-selected program of difficult numbers was given.

When Caruso went to Scranton, Pa., two years ago to sing in the large drill room of the armory there he disgustingly alluded to the hall as a "big barn." The remark was given considerable prominence, with the result that a force of men has been started at work to make \$5,000 worth of improvements on the hall.

Warren R. Hedden, organist of the Church of the Incarnation, New York, and warden of the American Guild of Organists, was scheduled to preside at the installation of two new chapters of the guild in Toronto and Montreal recently. He has secured a large membership for the guild in Canada by his personal efforts.

William G. Armstrong, baritone, late principal of the vocal department of the Pittsburg Conservatory of Music, who returned to Toronto recently to join the staff of the Toronto College of Music, gave a recital in the Music Hall of the college, November 15. Alma V. Clarke was the assisting pianist and Mrs. Armstrong the accompanist.

Dr. William Harper, basso, head of Lawrence College Conservatory of Music, Appleton, Wis., has been made choir director of the Congregational Church in that city. Following the announcement of the appointment of Dr. Harper came the immediate resignation of Alex Zenier, who had been organist and director of the choir for more than twenty years.

News has been received in Milwaukee that five songs composed and written by two Milwaukee young people have been accepted by the Charles K. Harris Publishing Company. The music for the songs was composed by Alice E. Brazee, daughter of Judge A. C. Brazee, of the Municipal Court, and the lyrics were written by Harlowe R. Hoyt, a newspaper man.

First of a series of four talks on the inception and development of opera was given by Mrs. John Fowler Trow, November 17, at the Waldorf-Astoria, New York, with musical illustrations by Mrs. Doré Lyon. Mrs. Trow graphically described the origin of opera and the wonderful spectacular production of opera in Italy in the seventeenth and eighteenth centuries.

Pepito Arriola, the eleven-year-old Spanish pianist who is touring America this season, left New York for a Southern trip on Wednesday, the 17th. On the 19th he played at Louisville, Ky.; on the 23d in Cleveland, and on the 25th in Columbus. He then returns to New York, when he is booked to appear at the Metropolitan Opera House Sunday evening, November 28.

The first monthly recital at St. David's Protestant Episcopal Church, Baltimore, was given by Loraine Holloway, organist, Tuesday, November 16. He was assisted by Grant Odell, basso. Mr. Holloway played selections from several symphonies and two selections from "Tannhäuser," Wolfram's "Song to the Evening Star" and the Grand March. Mr. Odell's numbers included "It Is Enough."

The musical given recently in the concert hall of the Washington, D. C., Sängerbund proved enjoyable. Those taking part included Jacques Vanpoucke, clarinetist; Berda S. Wilson, pianist; Mrs. H. W. Birgfeld, soprano; Mrs. F. B. Gilmore, contralto; William G. Atherholt, tenor; Harry Forker, basso, and several choruses by the Sängerbund, under the direction of Henry Xander.

A large audience heard the rendition of Sir Arthur Sullivan's oratorio, "The Prodigal Son," by the chorus choir of the Congregational Church of Adams, Mass., at the church. It was under the direction of Professor David Roberts, of North Adams, director and organist of the church. The solos were sung by Mrs. W. C. Plunkett, Mrs. Harry Smith, T. R. Plunkett and J. C. Morton.

Dudley Buck's compositions figured prominently in the eightieth free organ recital at City Convention Hall, Buffalo, Sunday, November 14, under the auspices of the Buffalo City Council. The organist was Hervé D. Wilkins, of Rochester, who was

assisted by Mrs. Harry House Griffin, contralto, of Lafayette Presbyterian Church, Buffalo. Mrs. Griffin was accompanied by William J. Gomph.

Oscar Hunting, the Boston basso, has been engaged for a production of "The Messiah" in Newburyport, Mass., December 6, with the Newburyport Choral Society, Emil Mollenhauer, conductor. He has also been engaged to sing the bass solo part in "The Redemption," to be given in Springfield, Mass., December 8. Among Mr. Hunting's other early engagements will be at a concert in Boston, December 1.

Compositions of Wagner, Verdi, Shelly, Stainer, Buck and Costa were performed at a musical at the First Methodist Church of Vineland, N. J., November 14. The regular choir was assisted by Charles Emerson Nash, tenor; Harold Bray, boy soprano, and Edward E. Arnade, baritone. Master Bray's tones were full and clear and his rendition of several difficult numbers was so excellent as to excite special comment.

The program given under the auspices of the Vaughn class of the Calvary Baptist Church, Washington, D. C., on Friday last introduced some of Washington's best musical talent. Among those participating were Franceska Kaspar, soprano; Ethel Tozier, pianist; Mary E. King, violinist; Joseph F. Nathieu, tenor; J. F. Duggan, basso; George H. O'Connor, interpreter of songs; Arthur D. Mayo, accompanist, and Robert Downing, reader.

Mrs. W. O. Fryberger gave an illustrated lecture on "Music; a Common Pleasure," at the regular meeting of the Thursday Musical of Milwaukee, on November 18. She explained how educational advantage might be secured by the average untrained listener, and also urged that every musician aid in making music more intelligently understood by the average public by program notes and comments when opportunity offered.

Conspicuous among the musical events scheduled for the early weeks of the new year are the concerts which Geraldine Morgan will give at the Belasco-Stuyvesant Theater, one on Sunday evening, January 9, the other on Sunday evening, February 6. Miss Morgan's offering will be a continuation of the Sunday evening concerts she gave with such success last Winter, and will be devoted to the rendition of chamber music exclusively.

An excellent concert by the Mendelssohn Quartet of Akron, O.—Adeline Voss, soprano; Beatrice McCue, contralto; Stephen Eichelberger, tenor, and Fred Work, baritone, was heard in the First Congregational Church of that city on November 3. The quartet was booked for appearances at Kent, O., November 19; Akron, November 23, before the Tuesday Musical Club, and Tallmadge, O., November 26. Mrs. Wilfred H. Collins is the quartet's present accompanist.

The Arion Singing Society of Baltimore, under the direction of David S. Melamet, gave a grand concert at the Germanic Männerchor Hall, Tuesday night, November 16, before a large audience. The soloists, Baltimore artists, were Mrs. Clifton Andrews, soprano; Hobart Smock, tenor, and Harry Sokolove, violinist. Both solo and chorus numbers were finely rendered. The music committee was composed of George E. Muhly, George Miedwig, John P. Huether and Theodore Wienert. J. George Leffert is president of the society.

With a reception to its new director, William Otto Polemann, the Arion Club of Trenton, N. J., resumed activities early this month. Mr. Polemann is a singer of experience, choirmaster of the Third Presbyterian Church, Trenton; director of the Trenton Quartet Club and a soloist in several Newark churches. In his work at the Trenton State Normal School he is assisted by Mrs. Polemann, who is organist in one of Trenton's fine churches. The Arion Club, which is a male singing organization, has a prosperous year in prospect.

A charming musicale was given November 15 by the West End Exchange for Women's Work, New York, of which Mrs. Lawrence Fulton Braine is chairman. Piano solos were rendered most acceptably by Helen Arms, while Cora Remington's singing gave much pleasure to her audience. The New York Templar Quartet sang several selections. Evelyn Millen was the violinist, and accompanied Miss Remington in a violin obligato. Mrs. Charles Shults was the accompanist. The Templar Quartet includes: Harry B. Mook, first tenor; George S. Sturgis, second tenor; Dr. Carl E. Dufft, baritone, and Herman Trost, basso.

## WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

Arral, Mme. Blanche—New York, Dec. 5.  
 Arriola, Pepito—Metropolitan Opera House, New York, Nov. 28; Portland, Me., Dec. 1; Boston, Dec. 2; New York, Dec. 5.  
 Ascherfeld, Clara—Baltimore, Nov. 27.  
 Becker, William A.—New York, Nov. 30.  
 Benedict, Pearl—Schenectady, Dec. 9.  
 Brockway, Howard—Brooklyn, Dec. 9.  
 Bron, Jascha—Metropolitan Opera House, New York, Nov. 28; Chicago, Dec. 5; Indianapolis, Dec. 6; Brooklyn, Dec. 9; Baltimore, Dec. 10.  
 Calzin, Alfred—Chicago, Nov. 28.  
 Carre, George—Bloomfield, N. J., Nov. 29.  
 Carreno, Teresa—Buffalo, Dec. 5.  
 Czerwonky, Richard—Minneapolis, Dec. 10.  
 Daniels, John—Boston, Dec. 1 and 6.  
 De Moss, Mary Hissem—Worcester, Mass., Nov. 30; Hartford, Conn., Dec. 10.  
 Dubinsky, Vladimir—Montclair, N. J., Nov. 27; Plainfield, N. J., Dec. 6; New York, Dec. 11.  
 Ebann, William—Syracuse, Dec. 6.  
 Elwyn, Myrtle—Chicago, Dec. 5; Canton, O., Dec. 7; Delaware, O., Dec. 9; Philadelphia, Dec. 10.  
 Elwes, Gervase—New York, Dec. 1.  
 Fischer, Carlo—Minneapolis, Nov. 28.  
 Gorham, Margeret—Boston, Dec. 8.  
 Gunster, Frederick—Scranton, Pa., Dec. 1.  
 Hamlin, George—Los Angeles, Dec. 10.  
 Hinkle, Florence—Cincinnati, Dec. 2; Buffalo, Dec. 9.  
 Holesco, Mona—Lynn, Mass., Nov. 28; Salem, Mass., Nov. 29; Gloucester, Nov. 30.  
 Hunting, Oscar—Boston, Dec. 1; Newburyport, Mass., Dec. 6; Springfield, Dec. 8.  
 Jomelli, Mme. Jeanne—St. Paul, Nov. 30; Philadelphia, Dec. 8; Cleveland, Dec. 9; Louisville, Ky., Dec. 10.  
 Kerr, U. S.—Lancaster, Pa., Dec. 2.  
 King, Elizabeth—New York, Nov. 29.  
 Klein, Karl—Ogden, Utah, Nov. 27; Butte, Nov. 29; Helena, Nov. 30; Spokane, Wash., Dec. 1; Seattle, Dec. 2; Tacoma, Dec. 3; Portland, Dec. 4.  
 Koenen, Tilly—Baltimore, Dec. 3.  
 La Forge, Frank—Denver, Dec. 7.  
 Langendorff, Mme.—Salt Lake City, Nov. 27; Seattle, Wash., Nov. 28 and 29; Vancouver, Nov. 30; Victoria, Dec. 2; Namino, Wash., Dec. 3; Spokane, Wash., Dec. 6; Everett, Wash., Dec. 7; Walla Walla, Dec. 9; Pullman, Dec. 11.  
 Lerner, Tina—Minneapolis, Nov. 28; Faribault, Minn., Nov. 29; Stamford, Conn., Dec. 3; Wellesley, Mass., Dec. 6; Boston, Dec. 7; Auburn, N. Y., Dec. 8; South Bend, Ind., Dec. 10.  
 Martin, Frederick—Hartford, Conn., Dec. 8.  
 Mason, Daniel Gregory—Brooklyn, N. Y., Dec. 3 and 10.  
 Meyer, Otto—Louisville, Ky., Dec. 10.  
 Miller, Christine—Pittsburg, Nov. 30, Dec. 5; Bellevue, Pa., Dec. 7; Susquehanna University, Dec. 9.  
 Nordica, Mme.—Brooklyn, Dec. 9.  
 Ohrman, Luella Chilson—Regina, Can., Dec. 1.  
 Powell, Maud—St. Louis, Nov. 27; Oberlin, O., Nov. 30; Brooklyn, Dec. 3; Cincinnati, Dec. 10 and 11.  
 Rabbold, Mr. and Mrs. Charles—Baltimore, Nov. 27.  
 Rachmaninoff, Sergei—Philadelphia, Nov. 27; New Theatre, New York, Nov. 28; Carnegie Hall, Nov. 30; Chicago, Dec. 3 and 4; Pittsburg, Dec. 9.  
 Rogers, Francis—Valley City, N. D., Nov. 29;

Fargo, N. D., Nov. 30; Kansas City, Dec. 3; Denver, Dec. 7; Salt Lake City, Dec. 9.  
 Samaroff, Olga—Pittsburg, Dec. 5; Washington, Dec. 7; New York, Dec. 9; Brooklyn, Dec. 10.  
 Schumann-Heink, Mme.—Pittsburg, Nov. 29; Washington, Nov. 30; Springfield, Mass., Dec. 1; Boston, Dec. 3 and 4; New York, Dec. 5; Philadelphia, Dec. 6; Baltimore, Dec. 8; New York, Dec. 11.  
 Sembrich, Mme.—Denver, Dec. 7.  
 Szumowska, Antoinette—Newton, Mass., Dec. 1; Lawrence, Dec. 8.  
 Thompson, Edith—Concord, Mass., Dec. 1.  
 Wells, John Barnes—Ogontz, Pa., Dec. 1; Chester, S. C., Dec. 4; Laurel, Miss., Dec. 10; New Orleans, Dec. 11.  
 Werrenrath, Reinold—Oberlin, O., Dec. 3.  
 Whitney, Myron, Jr.—Jersey City, Dec. 7; Roanoke, Dec. 9.  
 Young, John—Montclair, N. J., Nov. 28; Trenton, N. J., Dec. 9.

## Orchestras, Quartets, Chorus, Etc.

Adamowski Trio—Newton, Mass., Dec. 1; Providence, R. I., Dec. 6; Lawrence, Mass., Dec. 8.  
 Balfour Concert Co.—Shawnee, Okla., Nov. 29; Muskogee, Nov. 30; Fayetteville, Ark., Dec. 2; Tulsa, Okla., Dec. 3; Sapulpa, Okla., Dec. 6; Neadosha, Kan., Dec. 7; Parsons, Kan., Dec. 9; Ft. Scott, Kan., Dec. 10.  
 Boston Symphony Orchestra—Boston, Nov. 20; Boston (Pension Fund), Nov. 21; Providence, R. I., Nov. 23; Boston, Nov. 26 and 27; Worcester, Mass., Nov. 30; Boston, Dec. 3 and 4; Philadelphia, Dec. 6; Washington, Dec. 7; Baltimore, Dec. 8; New York, Dec. 9; Brooklyn, Dec. 10; New York, Dec. 11.  
 Bostonia Sextette Club—Everett, Mass., Dec. 5.  
 Cincinnati Orpheus Club—Cincinnati, Dec. 2.  
 Cincinnati Symphony Orchestra—Cincinnati, Dec. 10.  
 Guido Chorus—Buffalo, Dec. 9.  
 Kaufman String Quartet—Morristown, N. J., Nov. 29; Stamford, Conn., Nov. 30; Orange, N. J., Dec. 9.  
 King String Quartet—Hempstead, L. I., Dec. 7.  
 Kneisel Quartet—Boston, Dec. 9.  
 Los Angeles Symphony Orchestra—Los Angeles, Dec. 10.  
 Louisville Symphony Orchestra—Louisville, Ky., Dec. 10.  
 Margulies Trio—New York, Dec. 7.  
 Mendelssohn Glee Club—New York, Nov. 29 and 30.  
 Milwaukee Musical Society—Milwaukee, Nov. 29.  
 Minneapolis Symphony Orchestra—Minneapolis, Nov. 28; Dec. 10.  
 Mozart Society of New York—New York, Dec. 4; Hotel Astor, New York, Dec. 8.  
 Olive Mead Quartet—New York, Dec. 1.  
 Oratorio Society of New York—New York, Dec. 1.  
 Philharmonic Society—Brooklyn, Dec. 3; New York, Dec. 8.  
 Pittsburg Orchestra—Detroit, Nov. 30; Pittsburg, Dec. 4 and 5.  
 Reynolds Trio—Belfast, Me., Dec. 2.  
 Russian Symphony Society—Carnegie Hall, N. Y., Dec. 2.  
 Seattle Symphony Orchestra—Seattle, Dec. 1.  
 St. Paul Symphony Orchestra—St. Paul, Nov. 30.  
 Symphony Society of New York—New Theatre, New York, Nov. 28; Carnegie Hall, Nov. 30; Brooklyn, Dec. 4.  
 Tewksbury-Rommeis Quartet—Indianapolis, Dec. 1.  
 Thomas Orchestra—Milwaukee, Nov. 29.  
 Volpe Symphony Orchestra—New York, Dec. 5.  
 Young People's Symphony—New York, Nov. 27.

## SEMBRICH'S FIRST STUDIES

Singer's Father Was a Hard But Valuable Taskmaster

Mme. Sembrich as a child was called Praxede Marcelline Kochanska—Sembrich being the maiden name of her mother, says an article in the New York Tribune.

Her father, Casimir Kochanski, was one of nine brothers, and all of the family except her father were tanners by trade. Casimir, however, took to music, as did her mother and one of her father's sons by a previous marriage. Father, mother, this son and the little Praxede used to cultivate chamber music in the great singer's childhood, playing the Trios of Haydn and Mozart on Sundays for their own delectation. Praxede's obvious talent led her father, who was her first teacher, to set her apart for a musical career, when she was still a mere child, and she played the violin to his accompaniment at dances in the houses of the well-to-do before she had reached her teens.

A severe taskmaster was that father, and Mme. Sembrich can tell, when she wishes, of many a time when she threw the rag dolls with which she was playing into the stove and rushed to her pianoforte or violin when she heard him coming home. Too poor to buy all the music which he wanted, he compelled his little daughter to copy the parts of the classical pieces which he brought home in score. It was hard to bear then, but the great artist of to-day thinks of it only with gratitude now, recognizing how much even such drudgery had to do with the development of her musicianship. On this point a story might be told which can scarcely have a parallel. The editor of a collection of opera airs wrote to her some years ago for a copy of the variants

which she introduces in one of the great arias of Verdi. She was on a concert tour at the time and had no copy of the air with her, but she sat down in her hotel and wrote out the air with all her variants and her cadenza without stopping. And the manuscript was a delight to the editor.

She is one of six children which her mother had, but four of them died in childhood. The fifth cultivates music only as an amateur, and is employed in the banking business in London. Her mother is living at her Swiss villa near Lausanne, Switzerland.

## MUSICAL BOOM IN THE WEST

A Widespread Awakening Noted in All the Larger Cities

"The far West is awakening to its musical possibilities," says a recent contributor to *Collier's Weekly*. "The City Council of Los Angeles has appropriated \$10,000 for the support of its municipal bands. Des Moines, Ia., has subscribed \$15,000 for one night of grand opera. From 10,000 to 12,000 people have listened to the works of the great masters nightly during the last Summer in Denver's parks, and that city is willing to give \$150,000 for two weeks of musical luxury. Denver doesn't like the idea of Kansas City drawing on her population for the support of grand opera in the latter city. The Colorado capital gathered \$2,250,000 into her bank vaults as a result of the last Democratic National Convention. If a national political convention can loosen the purse strings of the East, Lincoln, Grand Junction, Albuquerque, Trinidad and Salt Lake may be lured by music to an appreciation of the advantages of Denver's hotels and dry goods emporiums.

"The Tivoli Opera Company has for years made of San Francisco the most music-loving city in the West. Seattle's Symphony Orchestra is assured by an annual subscription by her citizens of \$40,000. Portland, singularly enough, is behind in public music, though ahead of nearly every far Western city in quieter intellectual and musical culture. The musical organizations of Tacoma and Spokane are active and full of results. Paderewski received \$57,000 for twenty-one concerts west of and including Denver, while his entire 100 concerts in America netted him less than \$160,000. Mme. Schumann-Heink, writing to a sister artist, advised her to be sure to visit Southern California and sing for the people of Los Angeles and of the coast towns. It was the one place in the world, she wrote, where she herself felt like pouring out her soul amid nature's flowers. Paderewski speaks of the vast stretches of country, the legends of the Mochi Indians, and the early Spanish lore as the possible groundwork of a great symphony that will some day be written in and around the Southwest."

## Masked Musicians of Japan

The Shaku-hachi players of Japan are a privileged class of itinerant musicians. Their instrument, a kind of reed oboe, enjoys what is perhaps a unique distinction, having been adopted as a unit of measurement, a sixth of a sen, or about two feet.

A peculiar headdress something like an immense peach basket hat serves as a cool variety of mask, permitting the wearer to see without being seen—a decided advantage to such people as have come down in the world and are undesirous of publicity.

It also serves as a further distinctive feature of this class of musician to those who do not read the descriptive matter which is hung in front of each player.—*Wide World Magazine*.

## William A. Becker's New York Recital

William A. Becker, a young American pianist, whose playing has met with favorable comment in recent seasons, is to make his first New York appearance at Mendelssohn Hall, Tuesday afternoon, November 30, under the management of Loudon Charlton. Mr. Becker's program will include compositions of Handel, Beethoven, Schumann, Chopin, Schubert and Rubinstein. He will also play one of his own compositions, "Barcarole in G."

The Tuesday Morning Music Club of Springfield, Mass., met November 17 at the Women's Club house, that city, the selections for the day being chosen from the Russian and Polish school. It was arranged that Mrs. W. R. Reid should have charge of the instrumental music during the remainder of the season, in place of Fannie Hunt, who left recently to study music in New York.

A new orchestra has been organized in Wallingford, Conn., composed of Frank Degnan, violin; Tito Spampiani, clarinet; Stephen Williams, cornet; Owen Wrinn, piano. The first named is leader.

## BROOKLYN SINGER'S RECITAL

Pauline Hathaway Displays Excellent Voice in Interesting Program

Pauline Hathaway, contralto, who for several seasons has been closely identified with the musical life of Brooklyn, gave an enjoyable recital in Memorial Hall on November 19.

Miss Hathaway displayed a voice of lovely quality under good control, clear enunciation and an excellent sense of interpretation. The carefully arranged program was of much interest to the audience, which was most enthusiastic. In a group of four old English songs Miss Hathaway was at her best, singing with a simplicity of style that was very effective. Other songs on the program were by Brahms, Grieg, MacDowell, Foote, Allitsen and Ware.

Miss Hathaway was assisted by W. Paulding De Nike, cellist, and Birney B. Pettigrue, baritone, both of whom added much to the success of the evening.

## Ideal Mozart Singers

August Spanuth, in the Berlin *Signale*, in a report of a revival of "Don Giovanni" in Berlin, imagines the director of an opera having the following ideal: "I purpose to give a Mozart festival five years from now, and with that in view I shall begin to-day to train young and unspoiled singers for all the important parts in Mozart's operas. During these five years they will not be allowed to sing in any of Wagner's operas or any operas by the younger Italians. They will seldom sing in public, but from morning till night polish the voice for 'bel canto' and for everything that is connected with it."

Mrs. Florence Mulford Hunt, the Newark, N. J., contralto who was the soloist in the concert given by the Harlem Philharmonic Society at the Waldorf-Astoria, New York, recently, was heard for the first time by Walter Damrosch, who warmly complimented her on the lovely quality of her tones, her technical skill in vocalization and her intelligence in interpretation. Upon learning that she would sing the old Handel air, "Laschlo chi Pianga," he requested that he be allowed to play the accompaniment on the harpsichord.

## THE DECEMBER

## MUSICIAN

## Holiday Issue

Contains many interesting articles, among them:

Ancient Pianos and Organs at the German Museum, Munich, C. F. Abby Williams; Comic Opera in America, W. H. Humiston; Studies in Operatic Portraiture, F. H. Marling; The Music of the Russian Church, Ellen von Tiedöhl; The Gathering of a Musical Library, Louis C. Elson; Composers in Love and Wedlock, II. Berlioz, J. Cuthbert Hadden; The Music Room Beautiful, Antoinette Rehmann Perrett; A Bostonian at Bayreuth, Wilfred A. French.

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